JOURNAL OF THE ROYAL INSTITUTE OF BRITISH ARCHITECTS

THIRD SERIES

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A photograph taken by M. Ch. Soulier after the Paris Commune of 1871, showing the ruined Tuileries, from the Exhibition of early photographs now at the Victoria & Albert Museum

JOURNAL OF THE
ROYAL INSTITUTE *of* BRITISH ARCHITECTS

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Journal

MR. FRANK LLOYD WRIGHT'S LECTURES AT THE R.I.B.A.

Sulgrave Manor Board's Watson Lectures for 1939 which Mr. Frank Lloyd Wright was to have given at the Royal Institute last November will be given on Tuesday, 2 May ; Thursday, 4 May ; Tuesday, 9 May ; Thursday, 11 May. The first lecture on 2 May will be at 5.30 p.m., when the Chairman of the Sulgrave Manor Board and Mr. Goodhart-Rendel will welcome Mr. Frank Lloyd Wright on behalf of the Board and the R.I.B.A. The last three lectures will be at 8.30 p.m. Mr. Frank Lloyd Wright's subject will be " Organic Architecture." The Idea, the Movement, the Scene at Present and the Future. Further notices will be published in due course. Free tickets for reserved seats can be obtained on application to the Secretary, the Sulgrave Manor Board, 37 Charles Street, W.1. A good number of seats will be left unreserved.

THE ROAD EXHIBITION

The Road Architecture Exhibition opened last Wednesday was delivered with almost explosive vitality to the London public by Mr. Herbert Morrison, M.P. Mr. Morrison's speech will be reported in full in the next number of the JOURNAL, in which it may be possible to give more photographs and details of the exhibition. It is a vastly different show in many ways from the previous R.I.B.A. exhibitions, more obviously set to preach at the public, more spectacular in the way it seeks to get its lesson across, and it is both more topical and more fundamental to the well-being of English life than the easier, milder and more simply architectural subjects that have been chosen previously

Four years ago the exhibition sub-committee started the programme in which this lively show is probably just a passing bright spot. Later exhibitions will almost certainly be as different from this one as this is from those simple shows of a year or two ago which consisted merely of standard sized photographs arranged in even rows. A year or two ago that was all we could attempt, but now the committee has enlisted such a strong and enthusiastic team of, mostly, younger members who work night and day preparing the photomontages and diagrams that almost no exhibition would seem beyond their powers.

The exhibition explains itself and no attempt can be made here to explain it. During the month, until 31 March, Londoners will be able to see it and later on it will tour to Sheffield, Wolverhampton, Hull, Bristol and Derby, and perhaps also to Manchester, Liverpool, Newcastle and Coventry. It will be worth every member's while to go to one of these exhibitions, to help them, incidentally, to answer the question that some members still ask : " What is the R.I.B.A. doing ? " This exhibition is doing things for the community at large, and for the profession. Mr. Morrison's testimony to this, which must be read in the next JOURNAL, is one that counts for a lot because Mr. Morrison knows what doing things is. He has not always been polite to architects, and an exhibition that can win from him remarks that show that he knows that the profession that turns out an exhibition like this is an essential co-operator in the work of national planning is an exhibition that has done some good for our reputation already.

SPECIALISATION—THE NEXT INFORMAL MEETING

The next Informal General Meeting will be on Wednesday, 15 March, at 6.30, when Mr. T. P. Bennett [*F.*], Mr. E. A. A. Rowse [*A.*], Mr. Basil Ward [*A.*], and Mr. H. T. Cadbury-Brown [*A.*] will open a discussion on the effect of specialisation in architectural practice. Mr. J. Murray Easton [*F.*] will be in the chair.

The Informal Meetings are an important and constructive part of Institute affairs, but they deserve better support than they are getting at present from the section of the membership on whose initiative they were started. The chief function of the Informal Meetings is to provide a debating ground for junior members, particularly those in practice, and furthermore to provide the opportunity for discussion with direct relationship to the work of the Junior Members Committee. The next meeting is on a subject affecting every member of the profession. It is up to us to work out our own ideas on such a vital matter. The world will not trouble much in deciding how to recognise the services of architecture if architects themselves are woolly minded in the organisation of their service.

Lecture by Mr. G. P. Stevens on the Parthenon

A Special Meeting has been arranged to be held at the R.I.B.A. on Thursday, 30 March, at 8.30 p.m., when Mr. Gorham Phillips Stevens, former Director of the American Academy in Rome, and Director-Elect of the American School of Classical Studies at Athens, R.I.B.A. Honorary Corresponding Member, will give a lecture on his recent researches into the Setting of the Periclean Parthenon.

As a result of his recent researches, Mr. Gorham Stevens has been able to come to a number of important conclusions regarding the location of the Acropolis buildings and subsidiary architectural elements. He has, he believes, discovered the original architectural treatment completely around the Parthenon. The lecture will give English classical scholars an opportunity of meeting and hearing one of the most distinguished of their American colleagues. It will be open and free to all, whether members of the R.I.B.A. or not, but those who hope to come are asked to send a postcard to the Secretary at the R.I.B.A. Coffee will be served from 8 p.m. No tickets are required.

The A.B.S. A Concert

There are often announcements and commentaries which should be in this column in the Journal, but which because of the chronic lack of room have to be relegated to other parts of the Journal. The most that the Journal columns can do is to serve as an index : accordingly we want especially to draw attention to the A.B.S. letter on page 471 from Birmingham students and to the announcement, hidden in that important place called " Notices," of the next Concert of Songs by Ailwyn and Elizabeth Best and Brahms' piano solos by Miss Alice Ashley. Elizabeth Best will sing songs by Grieg, Schubert and Brahms, and Ailwyn Best will sing Liszt's " Three Sonnets of Petrarch," for tenor voice and piano. Mr. Best gave what is believed to be the first performance of these sonnets in England before the Liszt Society last December ; this will be the second performance. Mr. and Mrs. Best will also sing four duets by Schumann.

Registration of Business Names

The Practice Committee desire to call the attention of members to the fact that it is necessary for a firm of architects to register the name of a firm under the Registration of Business Names Act, 1916, unless the name of the firm indicates the names of all the partners in the firm.

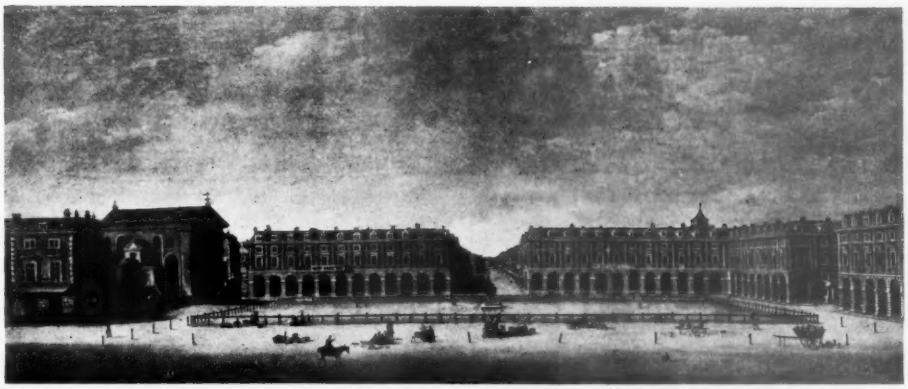
For instance, if the partners of Messrs. Brown and Jones are George Brown and John Jones it is not necessary for the name to be registered, but if the name of the firm is Brown & Partners it is necessary. Again, if the partners in the firm of Smith & Smith are John Smith, George Smith and Robert Smith, the name of the firm would have to be registered.

Housing England

At the end of last month the Ministry of Health issued their half-yearly returns of house production and slum clearance in England and Wales, and with it two pages of simply written description. In this description it is said " The good progress that is being made at the final—and effective—stages of slum clearance is shown by the increasing number of new houses completed under the Act of 1930 and of houses demolished." *Final* and *effective* ! Any architect who knows not only the present state of the poorer quarters of almost all large cities in Great Britain must be appalled at the blandness of this statement. Despite the progress that has been made we are as yet nowhere near the elimination or final " clearance " of slums in London. Every housing expert can assume that " slum clearance " is used here with the special and limited meaning it has in the Acts of 1930 and 1936, but this publicity statement goes also to the general public, who may too easily be led to believe that we are now at the " final " stage of clearing our slums. The slum-clearance figures are however (behind this irritating Ministerial advertisement) encouraging. Up to 30 September 1938, 324,772 houses had been demolished or were no longer allowed to be used for human habitation (31,768 in the preceding half-year), 935,947 persons had been displaced from such houses and 178,583 houses made fit as a result of formal procedure under the Act (9,544 in the preceding half-year). By September 1938, 231,206 houses, with accommodation for 1,087,792 persons, had been provided to rehouse people displaced by slum-clearance work.

British Architect Visitors to Paris

The attention of British architects visiting Paris is drawn to the organisation known as the International Reunion of Architects. We have just heard from the Reunion secretariat that the French section has now opened offices in Paris at Grand Palais, Cours la Reine—Porte E., telephone Elysée 53-33. The office is open every day between three and seven p.m. British architects should get in touch with the office either when in Paris, or by letter before their arrival ; they will always be most warmly welcomed. The object of the International Reunion of Architects is to encourage and strengthen the intellectual, artistic and professional bonds between modern architects and artists of all countries, schools, movements and tendencies. The British section president is Mr. Howard Robertson and the secretary Mr. Erno Goldfinger, S.A.D.G., to whom enquiries can be addressed c/o the R.I.B.A.



Covent Garden Piazza, from a painting by Samuel Scott (1710 ?-1772) in the collection at Wilton House. Reproduced here (probably for the first time) by permission of the Earl of Pembroke

THE GREAT LANDOWNER'S CONTRIBUTION TO ARCHITECTURE

By JOHN SUMMERSON [A.]

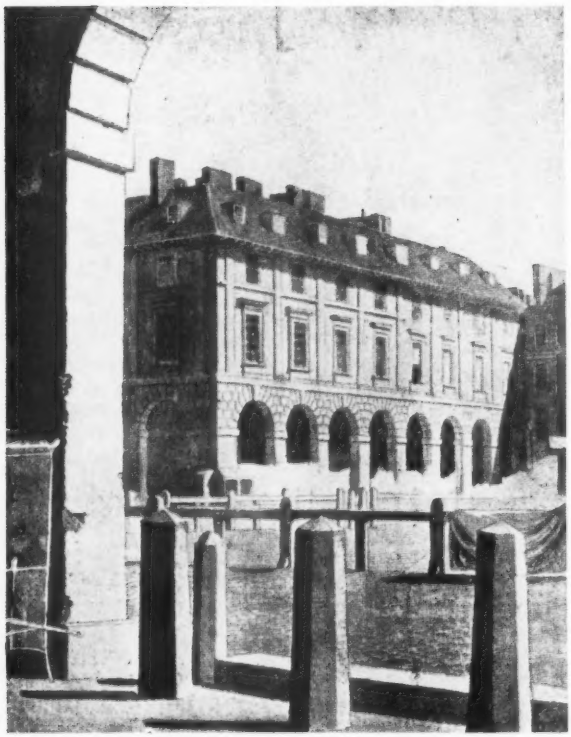
READ BEFORE THE ROYAL INSTITUTE OF BRITISH ARCHITECTS ON MONDAY, 20 FEBRUARY. MR. H. S. GOODHART-RENDEL [*F.*], PRESIDENT, IN THE CHAIR

The great landowner's contribution to the architecture of London has been relatively small ; disproportionate, I mean, to the immense acreage built upon or to the prodigious wealth which that acreage has yielded. In few instances—I might say none—has a great landlord assumed a dominant, creative role in the development of his land. Always he has been a partner in transactions initiated and largely directed by other interests. The enlightened aristocrat, laying out his London estate with lordly generosity, is a myth. His part was passive and can only be identified in relation to a complicated system of motives and methods.

The plan of my paper is this. First, I am going to tell you the story of Covent Garden Piazza—the first, and the greatest *direct*, contribution of a landowner to London's architecture. Then I shall digress to explain the machinery of speculative estate development as it existed in the eighteenth century, showing it at work, first in the great estates of the West End, then in Bloomsbury. Finally, I shall glance at the policy of the Crown in the early nineteenth century and show the influence of that policy on other landowners during half a century of intensive building.

COVENT GARDEN

In giving London the first of its great squares, I do not think Francis Russell, fourth Earl of Bedford, was out to make a stir in the world of architecture. He was not, like Arundel or Pembroke, a connoisseur. Shrewd, businesslike, very intelligent, he concerned himself rather with the practical side of land development, and took a leading part in the reclamation of the Fens—the great Bedford Level perpetuates his name. And neither was court prestige his object ; for he was no courtier. Quite the reverse. In the crisis of 1628, he supported the Commons in their struggle for the Petition of Right, and in the following year a suspicion of having circulated a certain pamphlet led to his arrest and prosecution in the Star Chamber. The charge was dropped, but it may have been this uncomfortable incident which induced the Earl to leave politics for a while and turn his hand to the less hazardous task of developing his Strand estate.



View in Covent Garden Piazza. A water colour by Thomas Sandby (1721-1798) in the collection of Sir Edward Marsh, K.C.V.O., by whose permission it is reproduced. The drawing shows the buildings on the south-east side of the Piazza. Another drawing by Sandby, taken in one of the loggias and showing the entrance to one of the houses, is reproduced in the Burlington Fine Art Club's Catalogue of Pictures of Old London, 1920 (Plate IX)

Less hazardous, but not without its embarrassments, for since Elizabeth's time building around London had been in the nature of a crime. It is true that it was a crime which often went unpunished ; indeed, the developments along Drury Lane and Long Acre and on the site of the Piazza were already bringing in £500 a year to the Bedford family when Francis Russell succeeded to the estate (1). But most if not all of these were theoretically illegal, and their illegality was a source of trouble to the Russells, off and on, for many years.

The building of the Piazza, however, was entirely above board for the good reason that, in 1630, a licence to build it was made out on King Charles I's own instructions. Now if Francis Earl of Bedford was, as I have suggested, not particularly interested in the New Architecture, King Charles I, you will remember, was ; and an interesting thing I have learnt about the Covent Garden scheme is that it was influenced to a great extent by the personal desires of the King. I gather from a paper (2) in the Duke of Bedford's archives—one of several which I am grateful to have had the opportunity of studying—that the monumental character of the layout and elevations was made an express condition of the granting of the licence to build. We are told that, in the formation of the Piazza, " many ancient buildings were demolished and other new buildings erected *by special direction of the . . . King and his Councell* wth much ornament and beauty and to a vast charge." A passage in Vertue (3) corroborates Charles's interest in the scheme by telling us that he visited the buildings while they were going up.

Considering his politics, I cannot think that the Earl of Bedford was a favourite with his sovereign and it is obvious that Charles was playing a malicious and characteristically high-handed game. You can call it a fair bargain—or you can call it Royal blackmail. Bedford wanted to improve his income by breaking the law. Charles wasn't particular about the law but wanted an Italian Piazza, and perhaps rather relished the idea of having one of his political critics pay for it. So Bedford got his licence and, in exchange, he had not only to pay a large sum in cash but to put into execution a grandiose scheme designed by the King's surveyor.

The surveyor being, of course, Inigo Jones. Everybody knows the story which Mr. Speaker Onslow told Walpole (4), of how, when it came to building the church, the Earl told Inigo that he wanted it very plain—" not much better than a barn "—and how Jones replied : " You shall have the handsomest barn in England." It has been often repeated and is rather pointless until you know what was behind it. The situation was this. The Earl was being made to spend far more on his building speculation than he intended. Whether he wanted to provide a church at all we do not know, but he certainly wasn't going to let it put up the total cost any more than he could help. So he asked for a barn. Jones's reply could be interpreted in several ways. Was it, I wonder, tinged with the arrogance of one whose instructions come from

Whitehall? The church should be a barn, certainly, if my Lord wished it, but the handsomest—and by no means the cheapest—barn in England. In fact, the church cost (5) the Earl £4,886 5s. 8d.—a substantial though not an extravagant sum for those times (the Lincoln's Inn Chapel, with which Jones was associated, cost about £2,000; the extravagant Banqueting Hall £14,000).

Both church and houses were begun in 1631 and the whole scheme was about four years building. The first tenants were, I imagine, men whose politics and social status were agreeable to their landlord. We do not know who they all were but we do know that one house—on the east side, at the north corner of Russell Street—was taken by Sir Edmund Verney, the heroic standard-bearer of Edgehill. It happens that the original lease of this house has been preserved in the Verney family (6), while the building accounts for this part of the Piazza are in the Duke of Bedford's archives (7). These documents tell us something about what the Piazza was like when it stood up high and wide behind the artless gables along the Strand. The average house occupied two bays and had a long garden at the back with a coach-house at the end of it. A pair of double doors led from the Piazza into the hall; adjoining the hall were a parlour at the back and a study in front. Dining room and drawing room were on the first floor. The windows were metal casements in big wooden frames with a central mullion and high transom, as you see them in Hollar's view. Structurally, the houses were mostly brick (John Taylor being the bricklayer), with string courses, pilasters and window dressings of stone (William Mason being the mason). The rusticated piers were done in "plaister" or stucco; the elliptical vault over the loggias was "plaistered" and so were the cheeks of the dormers and the soffit of the eaves. The roofs were covered with pantiles from Holland. The cost of the group of three houses on the north-east side was £4,703 16s. 5d. Sir Edmund Verney held a four-year lease and paid a rent of £160 per annum.

Now, what I would emphasise about the Covent Garden building is that it is something of a freak. It is alone not only as an expression of court culture effected through court influence in an arbitrary way but as an example of a landlord undertaking a complete residential unit at his own expense and at his own risk—the landlords of the next century, as we shall see, spent little and risked nothing. But the whole conception of the Piazza was foreign: its prototypes are the residences built by French Henri IV, thirty years earlier, for his court—the Place Royale and the Place Dauphine. Nothing of the sort had ever been tried in England and nothing, after Covent Garden, was tried again.

ST. JAMES'S SQUARE

Through the Civil War and the Commonwealth building went on in a desultory way, but the ugly state of the times and the measures constantly being enforced to stop London's growth placed big speculative adventures out of the question. Almost immediately after the Restoration, however, Lord Southampton was planning a great square in front of his Bloomsbury house and about the same time came the interesting adventure of St. James's Square (8). The founder of this square and thus of the modern "West End" was Henry Jermyn, Earl of St. Albans. Having lived at his ease in Paris during the Commonwealth his ideas were French in character and scale, and his object in forming the square was to persuade thirteen or fourteen of the best English families to build palaces there. He cadged a grant of land on lease in 1661 and a few years later obtained the freehold on the plea that distinguished families would not build their palaces without some pledge of permanence. Even then the square did not quite come up to expectations. A few aristocrats did take large sites, but the number of sites had to be increased to twenty and about half were taken off the Earl's hands by speculative builders.

St. James's Square is really not an essential part of my story, but it does serve to introduce this notion of forming a square entirely of aristocratic mansions, a notion which persisted right through the great period of estate development. The formation of an aristocratic nucleus was conceived to be the cardinal gambit in the speculative game. Once your aristocrats were installed in the square, your social climbers and professional men flocked to the neighbouring streets; your shopkeepers to whatever markets and back lanes you cared to provide. But never did the process work out on the scale imagined, for instance, by Jermyn. The square consisting exclusively of dynastic *hôtels* was never achieved; the English county families had their roots in the countryside and were, as a rule, prepared to accept whatever urban accommodation the London speculators provided for them.

THE TECHNIQUE OF ESTATE DEVELOPMENT

Speculative building in Georgian London is a subject which must have fallen, I think, between the two stools of architecture and economics. Anyway, nobody seems to have thought it worth while tackling in spite of its obvious relevance to both these branches of social history. Where the architecture of the great estates is concerned it is of radical importance, and I must try to give you an idea how the speculative system worked in the seventeenth and eighteenth centuries. I invite your criticisms and comments on my somewhat tentative exposition.

Speculative building activity is a product of the Renaissance town, and I suggest that it was an extension of the practice, familiar in mediæval times, of dividing up old houses into cheap tenements for the poor. In any case, the early speculative builders only catered for proletarian needs and I doubt whether there are any cases of speculative middle-class housing before the beginning of the seventeenth century. The Covent Garden Piazza and William Newton's speculation in Lincoln's Inn Fields mark important advances, and with the appearance of Nicholas Barbon (9) in the Restoration period the process is perfectly developed and did not change essentially till relatively modern times.

In the period extending from the late seventeenth to the early nineteenth century we find, broadly speaking, two kinds of speculator. There is the *tradesman* speculator and there is the *capitalist* speculator. The tradesman may be a bricklayer, carpenter, plasterer or glazier, or any other sort of building craftsman. The capitalist may be a professional building promoter or an architect, or simply a member of the investing public, advised by his attorney. Often, of course, tradesman and capitalist are one, as in the familiar type of the Georgian bricklayer who buys small freeholds here and there, "puts up" (to use the eighteenth-century cant phrase) some cottages and retires on the revenue. But of him you will not see much in the neighbourhood of London, where small freeholds are the exception and where the great landlord, holding his estate in tail or in trust, is dominant. It was because the landlords around London could not normally alienate their property that the long building lease became the rule—the lease, that is, at a fixed ground rent, for a period of (usually) 60 or 99 years—the ground rent being remitted during the first one, two or even five years in consideration of the lessee's building a house which, at the termination of the lease, would become the property of the lessor. In the eighteenth century this system was, I believe, peculiar to London ; it was rendered possible only by the pressing demand for houses within a small radius of Westminster and by the impregnable position of the landlords, who found themselves with no alternative but the satisfactory one of eating their cake over a period of 99 years and having it afterwards at enormously enhanced value (10).

Now the motive power of this system was the enterprise of the two classes of speculator which I have mentioned—the tradesmen and the capitalists. The tradesman's technique was this : to enter into an agreement to build, put up a carcase, take a lease, then sell the carcase (completing the house "to taste" at a bargained price) and assign the lease to the purchaser. All this, of course, before the peppercorn period expired, so that the tradesman's outlay was nil. Once removed from this simple case was that of the small investor who employed a tradesman to build him a house, retained the lease and looked for a small regular return from the rack-rent, or alternatively, sold the house subject to an improved ground-rent.

The capitalist speculator worked on a much bigger scale and interposed himself between the landlord and the tradesman or small investor. Here it was originally Barbon who set the pace. He would buy a dozen acres of land—perhaps the site of an old Tudor palace—lay out streets, divide them into narrow plots, sell them to tradesmen at so much a foot front and, where he could not find a customer, build himself. Barbon was able to deal in freeholds, but his successors had to attack the great phalanx of entailed and trust properties outside London and that, I think, was the reason why no speculator of Barbon's calibre appeared for something like 60 years after his death. When the later type of capitalist did come to the front he adapted the Barbon technique to the new conditions. He would take, at a wholesale price, a large piece of leasehold land which might or might not be already marked out into streets. He would then bring in a group of tradesmen to build on his land, granting leases to those of them who would take them and setting the amounts owed by them for building materials against what he owed them for their building work on his houses. The tradesman would sell his house and assign his lease in the

ordinary way, and the ground rent would, of course, go into the capitalist's pocket.

Such, in broad outline, was the economic machine which ploughed up the green fields around ancient London and left them brown with houses. It was rather complex and I would not care to tackle an exposition of its remoter workings—the constant speculations in improved ground rents, the sales of mortgages, the financial influence of adventurers in the building materials industries, and the amazing system of barter which was evolved by the tradesmen speculators among themselves (11).

Now, obviously, the variations in this process of speculative building—and you will gather from what I have said how capable of variation it was—had a profound effect upon architecture. A street or a square let off directly to small builders and investors, plot by plot, would stand a poor chance of achieving uniformity, let alone artistic distinction. But the same street or square built by a capitalist out to make architectural amenity a selling point might be something worth sending to the Royal Academy—especially if the capitalist was also an architect or employed an architect or was made to work under architectural control. This latter condition—the one chiefly relevant to my subject this evening—was not uncommon, especially in the later period, and the most architecturally successful of the great estates are certainly those where an architect-surveyor was in charge. It was his job not only to fix the frontage price of the several squares and streets, to negotiate with builders, draw up the leases and keep an eye on the quality of the work ; but also to see that a measure of regularity and good spacing was preserved in the elevations—for instance, to prevent Mr. So-and-so, bricklayer, from putting it across his neighbour by cramming in two parlour windows on the ground floor where the pattern demanded only one. It was in the later eighteenth and early nineteenth centuries that the architect-surveyor really came into his own. By then there were sufficient big speculators in the market to make it feasible to design large architectural units with the confidence that they would be taken by substantial men and built at one time.

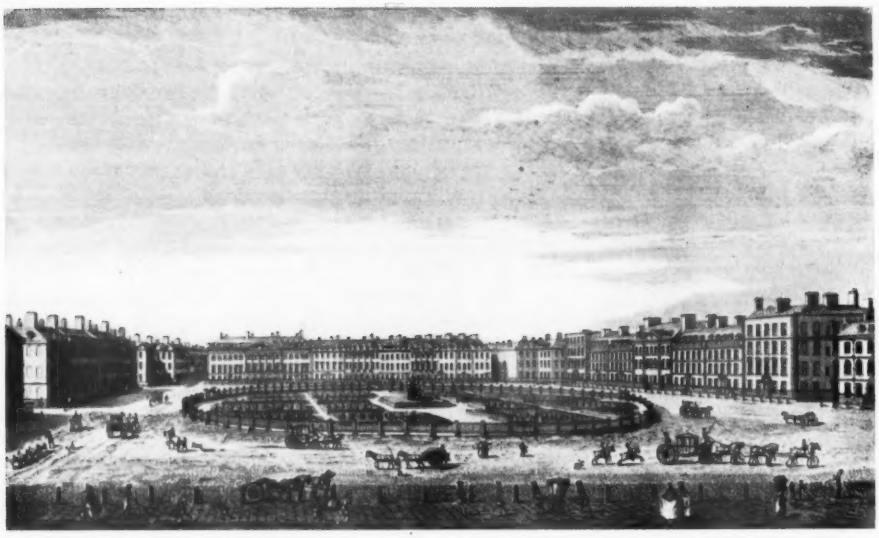
THE GROSVENOR AND CAVENDISH-HARLEY ESTATES

The next thing is to take a look at some of the big estates and see these principles at work in the first quarter of the eighteenth century. The sketch map (12) of north-west London shows the lie of some of the more important properties—all, you will observe, in the hands of noble families, charities, or city companies.

The Burlington, Grosvenor and Harley estates all started about the same time. Lord Burlington, himself an architect, developed some of the land behind Burlington House, keeping an eye on the character of Clifford Street (13) (*c.* 1719), and a much stricter eye on the later Savile Row (*c.* 1733) with its terminal façade, lately destroyed. He designed at least one house himself—Colonel Wade's (14) ; it disappeared, almost unnoticed, a few years ago, and the rest of this little enclave of Palladianism will not survive it much longer.

A more ambitious undertaking was young Sir Richard Grosvenor's, in the angle between Oxford Street and Park Lane (15). Here building began in 1721 on a layout supervised, probably designed, by one Robert Andrews. Andrews was neither architect nor surveyor, but a lawyer acting in the capacity of steward. A note-book, containing his book-plate and recording the letting of sites, is in the Grosvenor office. It will have been Andrews who drafted the building agreements and leases and who exercised what control there was over elevations. That there was some control is suggested, at first glance, by the early views of Grosvenor Square, which show the east side formed as a symmetrical composition with wings and a pedimented centre ; it is, so far as I know, the first example of the side of a London square being treated in this way. But the uniformity can be set down to another cause. The whole block was the speculation of one builder, John Simmons (16), and I am quite disposed to credit *him* with the design, or at any rate with procuring the design on his own initiative. I do not know whether Simmons was a tradesman, or merely an " undertaker." You may remember some of his houses ; the last of them came down only a very short while ago. They were competent but coarse, and I fancy the pedimented centre was excessively clumsy.

The other three sides of Grosvenor Square were let off in smaller sections with the inevitable result that uniformity was thrown to the winds. Ralph, that bitter critic of London's architecture, wrote in 1734 that the buildings were " little better than a collection of whims, and frolics in building, without any thing like order or beauty (17)." Another writer, more moderate, conceded however that " they are so far uniform as to be all sashed and all pretty near of an equal height (18)." That, under the conditions prevailing in the early part of



The engraving (above) of Grosvenor Square shows the symmetrical block on the east (right-hand) side which was erected, c. 1725-35, by John Simmons. Part of one of the end houses in this block survived until 1936 and can be seen in the photograph below. The block as a whole was one of the first attempts (apart from the church side of Covent Garden) at symmetry in the façade design of a London square, but the interests of smaller speculators than Simmons resulted in the other three sides being developed piecemeal

the eighteenth century, was all that could ordinarily be hoped for.

North-east of the Grosvenor estate and on the far side of the "Oxford Road" were the lands held, jointly with his wife, by Robert Harley, soon to succeed as second Earl of Oxford, a nobleman whose omnivorous collecting mania was costing him a great deal of money. Here again the layout was in the hands of a steward—John Prince. Prince was perhaps something of a technical man, for he produced the fine map of 1719, a kind of advertisement emphasising the nearness of the site to Westminster and St. James's, compared with more established residential centres like Red Lion Square and Lincoln's Inn Fields.

The Cavendish-Harley estate (19) is interesting for its completeness. It is a residential unit, not a suburban fringe, and it has all the features which make such a unit self-contained. First, there is the great square, Cavendish Square, forming an aristocratic nucleus and adorned with a garden planned by the King's gardener, Mr. Bridgeman. Then there is a church—or, rather, chapel-of-ease—so that religious duties may be performed without inconvenience. And, lastly, there is a market or shopping centre. The "Oxford Chapel" (familiar to-day as St. Peter's, Vere Street) was designed by James Gibbs, whom it was the natural thing for Harley, as a Tory intellectual, to employ. In spite of a slightly puritanical exterior, it is, internally, a neat miniature forecast of St. Martin's-in-the-Fields.

The market, also by Gibbs, survived long enough for T. H. Shepherd to draw it, in the somewhat altered form which you see in the picture (20).

Cavendish Square started out in fine style, with a great house on the west designed by Archer for Lord Bingley, and the beginnings of a veritable palace on the north designed by John Price (not to be confused with Prince) for the Duke of Chandos. The east side was to have been correspondingly grand, but something—perhaps the bursting of the South Sea Bubble—intervened. The Duke stopped his palace and the rest of the square was completed very slowly, plot by plot, in the usual desultory way. Here again there were no wholesale speculators. The most ambitious were Prince, the steward, who took a large island site (giving his name to Prince's Street), and a gardener named Thomas Huddle, who was also very active on the Grosvenor estate and the adjoining Berners estate. James Gibbs took four plots in Henrietta Street, and these, as well as other houses on the estate, were designed by him. A model building agreement of 1729 has survived in the Harleian Collection, and from this we learn just what degree of freedom was permitted in the elevations. Red and grey stock bricks were to be used, but the window arches could be either "straight or compass" (i.e., segmental) and the jambs could be in rubbed brick or stone. The few original houses which survive show how freely these conditions were interpreted.

It took 15 or 20 years to cover the Harley and Grosvenor estates with houses and at the end of that time there was a prolonged lull in speculative building activity. During the 'forties, 'fifties and 'sixties London virtually ceased to expand ; it was a period of filling in, of piecemeal consolidation and extensive rebuilding (21). Thomas Huddle went to work on the Oxford Street frontage of the Berners estate (22) in 1739, his work being continued northwards by a better class of speculator (among them Sir William Chambers) during the 'fifties and 'sixties. Two carpenters, Cock and Hillyard, took the whole site of Berkeley Square from Lord Berkeley in 1747 (23). By 1754 West End houses were scarce, for I find a nobleman complaining that "houses are so difficult to gett, and there are so many Purchasers, that I am under a Necessity of taking the first opportunity . . ." (24). Even so, the great phalanx of north-western estates continued to resist expansion. Portman Square was laid out about 1760 but progressed very slowly indeed, and it was not till some twenty years later, in 1774, that London was again on the move. By that time much had happened in architecture. The Adam brothers, in their Adelphi, had shown the world how to substitute a delicate stucco make-up for the heavy Palladian mask. Richard Edwin's thoroughly Adamesque design for Stratford Place appeared in the Royal Academy in that very year. Also to '74 belongs the great building Act, drafted by Sir

The Oxford Market, from a water-colour by T. H. Shepherd in the Crace Collection. It was originally designed by James Gibbs in 1724 and was situated between Margaret Street and Oxford Street (just behind Peter Robinson's)

Robert Taylor, in association with Dance, a measure which fixed the general proportions of the London house for the next half century. In '75 Bedford Square was begun—the first thrust in the great Bloomsbury offensive, which lasted till half way into the nineteenth century.

BLOOMSBURY

The building of a new residential quarter on the Bedford estate had been in the air as early as 1766, when the fourth Duke proposed the erection of a "Bedford Square" planned on the model of the King's Circus at Bath (25). Nothing came of this, and the Duke died in 1771. His heir was an infant. The Dowager, however, was an able and business-like lady who was not one to let things slow down; and her executive was somebody equally energetic—Mr. Robert Palmer, principal agent to the estate. Palmer was responsible for the conduct of this great speculation and appears to have invested some of his private fortune in mortgages to the builders (26), Robert Crews and William Scott (27). Times were bad; the American War had induced a severe slump and but for Palmer's far-sighted gamble Bedford Square would never have got finished. But finished it was by about 1780. I wish I could tell you for certain who designed it. Thomas Leverton has always been put forward as the obvious man. He was a builder's son from Essex, where Palmer had some property interests, and I dare say Palmer got him in to do the technical side of the business. He certainly designed several of the houses and he *may* have controlled the elevations of the square, but I think it is rash to set him down as the author of the design, which does not particularly resemble his other works. It is, indeed, far more like Adam work. Moreover, Leverton was a regular Academy exhibitor from 1771, and if he did design Bedford Square it is odd that it was never shown there. The question must remain open till further evidence is forthcoming.

Bedford Square, Stratford Place and Portland Place represent the best London estate architecture of the '70s. The latest of the three, Portland Place, was a speculation by the eccentric John Elwes on the Duke of Portland's property and the plan is

The north side of Brunswick Square, demolished 1938-39. This was built (except for the end house on the right) by Charles Mayor in 1800, the elevation being first approved by S. P. Cockerell, surveyor to the Foundling Hospital. Mayor, who himself occupied the house at the west end of the block (not in the picture) was a speculator who eventually failed financially in connection with the building of Park Crescent in 1812

The east side of Mecklenburgh Square. The design of the façade was provided by Joseph Kay, surveyor to the Foundling Hospital, in 1812, but the houses were not finished for nine years. A close examination of the fenestration shows the difficulties of co-ordination experienced in the piecemeal building of a single composition by different speculators

said to have been conditioned by the Duke's obligations to his tenant, Lord Foley, who lived in the old Foley House at the south end of Portland Place (28). Foley would not have his northward view interfered with, so the width of his house dictated the width of the Place. James Adam, as everyone knows, designed the façades and the brothers jointly took a large number of building plots.

But to return to Bloomsbury. After Bedford Square, the initiative passed to the Governors of the Foundling Hospital (29). They talked of building in 1788 and there was an immediate protest (30) against the invasion of yet more open country. Two years later, however, the hospital architect, Samuel Pepys Cockerell, was instructed to make a report. I always think of Cockerell as the ideal Georgian architect, combining artistic ability and scholarship with a real grasp of practical affairs and an unimpeachable professional character. Certainly nothing could be better, clearer or more judicious than his report to the Governors of the Foundling. He recommended the formation of the open space which we know to-day as Mecklenburgh and Brunswick squares. He also proposed that " the Stile of the Buildings be . . . as respectable as possible consistent with their situations and with prudence in the adventurers." This meant that Cockerell was to " vet " the elevations of the various speculators and alter them where necessary. In an age when taste was a matter which admitted of little argument, this was not impracticable.

Cockerell was also responsible for watching the quality of the materials, and as another difficult period was setting in—this time because of the French war—it was a tricky business. He used to visit the sites every Tuesday and this proved to be not quite enough. It is wonderful what can get covered up in a week. There was a row, and Cockerell was dismissed—not, I think, without some heart-burning among the Governors (31). An unsatisfactory interlude with two other surveyors followed, but Cockerell's influence returned indirectly when, in 1807, his clever pupil Joseph Kay was appointed. It was Kay who laid out the Mecklenburgh Square gardens and who provided the beautiful stucco architecture of the east side. The Governors liked his work so much that they paid him eight times the modest sum he asked for it (32).

Architectural control on the Foundling estate was, I think you will agree, conscientious and enlightened. But what of the builders? Who were they? They ranged from the small bricklayer or carpenter who applied, rather diffidently, for a few plots at 5s. a foot, in a back street, to big men prepared to tackle one or more sides of a square and pay as much as 15s. or £1. The biggest of these big men was James Burton, the most important speculative

Russell Square was laid out and built by James Burton between 1800 and 1814, the south side being completed first. The photograph shows the centre block on the west side, which retains the original pilaster treatment—a somewhat perfunctory imitation of a type of façade design first introduced about 1774

builder London had seen since Nicholas Barbon. Burton, christened Haliburton, was a Scotchman. When he made his first proposition to build on the Foundling estate he was 28 or 29 and practising as an architect and builder in Southwark. That was in 1789. By 1802 he had built nearly 600 houses on the estate ; but that was only a beginning. From the Foundling estate he passed to the Bedford, from the Bedford to the Skinners', from the Skinners' to the Lucas, from the Lucas to the Crown, in Regent's Park, and beyond to the Eyre. The gross value of the houses he built was reliably computed to be getting on for £2,000,000 (33). It was Burton who saved Regent Street from financial collapse, in return for which his friend John Nash opened the gates of professional success to his son Decimus, who does not, I think, deserve to be so *very* much more famous than his extraordinary father.

On the Bedford estate, Burton planned, designed and built Russell Square (34) (1800-1814) with the houses to the south of it and also the houses in Southampton Row, Montague Place, Keppel Street and the east side of Tavistock Square, which was demolished last month. On the site of the present British Medical Association headquarters he built himself a villa. Eastwards from here he built, on the Skinners' land, Burton Street and Burton (now Cartwright) Crescent, until recently one of the finest examples of Georgian uniformity in London. Burton soon became the leading figure in the building industry, and in 1804, when a Napoleonic invasion was, to use the modern phrase, " inevitable," he raised a regiment of building operatives, a thousand strong, officered by architects and proudly named the " Loyal British Artificers " (35).

Burton quitted Bloomsbury for good in 1817, but within three years a man of more than equal capacity and ambition had succeeded him. This was Thomas Cubitt (36). He was thirty-two and already famous in the building world for his great workshops in Gray's Inn Road where he was doing what had never been done before—employing all the trades on a permanent collective basis. To keep his organisation going he took land and built wherever a good opportunity occurred. He had already done considerable things in Highbury and Newington Green.

In 1820 Cubitt contracted to build the south side of Tavistock Square for a Mr. Benjamin Oakley (37),

a literary stockbroker who intended the houses as an investment for his unmarried daughters. They let well (£150 a year) and Cubitt thereupon sought the opportunity of securing a lease of the rest of the ground northwards as his own speculation. In years after 1824 he completed Tavistock Square, Woburn Place, part of Gordon Square, and some of the neighbouring streets, all in a style and quality of building superior to anything which had been seen before. I wish I knew who his designer was. Could it have been his younger brother, Lewis, who, in due course, designed King's Cross Station? Cubitt would have no truck with architects in private practice. They were too slow with working drawings, and the whole success of the Cubitt system depended on slick timing and an up-to-the-minute schedule. Anyway, his results are simply admirable. The houses in Woburn Place and Gordon Square make Burton's terraces look like jerry-building, which, I am afraid, most of them are.

You will have observed that in talking of Bloomsbury I have given the ducal landlord a back seat, and I must admit that I know positively nothing about the attitude of the fifth and sixth Dukes of Bedford towards the developments which went on in their reigns. Neither do I know to what extent the layout or the elevations were controlled by the Dukes' agents. A different emphasis may perhaps be given to the story by writers with greater opportunities for research in this direction. But I do not think that the share taken by Burton and Cubitt in planning and design can be much less than I have suggested.

Before we leave Bloomsbury I must draw your attention to some beautiful things on the next estate northwards—the Earl of Southampton's. There is Fitzroy Square, for instance, whose building history I have so far failed to elucidate but whose elevations—two of them—were supplied by the Adams in 1790. Then there is the northern part of Euston Square, to my mind one of the real gems of early nineteenth-century stucco London—shortly, I am afraid, to be demolished. It perplexed me for years that anything so good should have come down to us in complete anonymity; but, only a few days ago, I found the probable author. He was Charles Augustine Busby (38). If you know his name, it is doubtless because of two books of designs which he published and which reveal him as a decorator of unusual talent. His executed works are few, but they

These houses in Gordon Place are characteristic of the blocks built on the Bedford estate by Thomas Cubitt between 1820 and 1830. There are similar houses on the south side of Gordon Square, in Woburn Place, etc. The designer of the houses is unknown, but as Thomas Cubitt is known to have been working with his architect brother Lewis (b. 1799) in 1826, it is possible that the later blocks (of which this is one) are by him

The east side of Tavistock Square, built by James Burton around 1814 and recently demolished. The remainder of this square was built by Thomas Cubitt, the south side dating from 1820 and the other two from 1824 and succeeding years

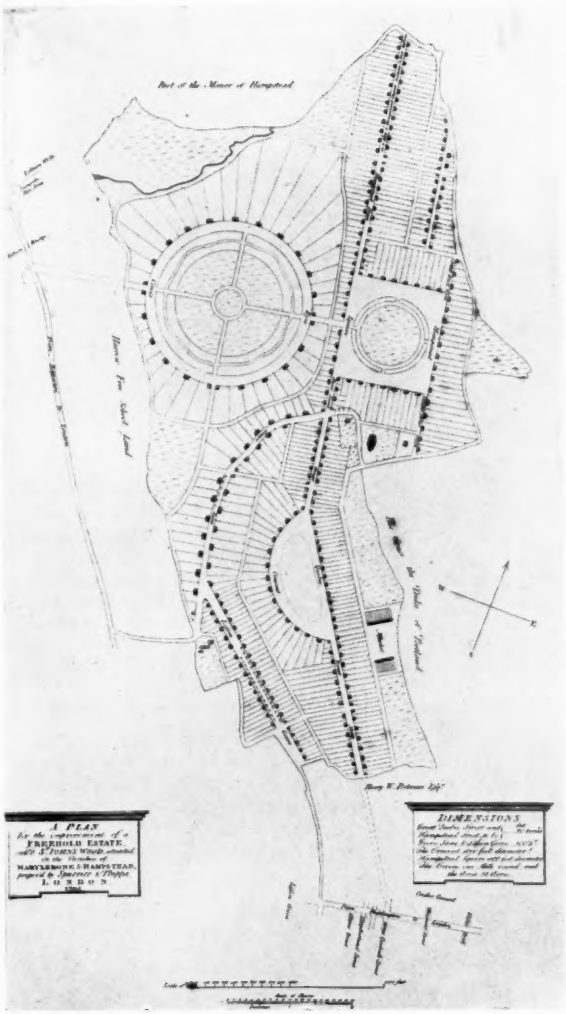
The north side of Euston Square, built, 1805 onwards, by two speculative builders, the design probably being provided by C. A. Busby, in the capacity of surveyor to the Southampton Estate. The most remarkable feature of the design is the series of decorative verandas, which recall some of the plates in Busby's book, "A Collection of Designs for Modern Embellishments, etc."

include the Commercial Rooms at Bristol (often attributed to J. L. Bond) and some of the best terraces at Brighton. Unhappily, Busby wasted much of his time visiting America and inventing a perfectly useless horse-driven paddle-steamer; and he died young (39). The Euston Square houses were clumsily built, around 1805, by two small tradesmen, one of whom had been busy building Bloomsbury slums. Busby appears to have provided the design as surveyor to the Southampton estate. He was a specialist in decorative balconies, and I should like to think that when the terraces come down at least one of these will be acquired by a museum.

At this point I must leave out much that deserves comment and praise—for instance, that group of smallish estates east of Gray's Inn Road: the Calthorpe estate, where Cubitt appears to have had a free hand; the New River Company's estate, admirably controlled by W. C. Mylne; the Lloyd Baker estate, where the charming rows of villas were designed, externally at least, by a certain J. Booth whose identity eludes me; the Northampton estate, and the many estates belonging to individuals, City companies and charities to be found north of the Pentonville and City roads. In the other direction I can only mention the later developments on the Portman estate, including, for instance, Bryanston Square, the work of an exceptionally good architect speculator, J. T. Parkinson.

CROWN LANDS, BELGRAVIA, BAYSWATER

All this I must leave because it is time I said something about the policy of the Crown as a landowner and the repercussions of that policy on the major developments of the first half of last century. In the story of the Crown lands, two dates are important. One is 1793, when John Fordyce, the Surveyor-General to the department, first formulated a wise and generous policy of development. The other is 1811, first year of the Regency, when Marylebone Park reverted to the Crown and when two firms of official architects, Leverton and his partner and Nash and his partner, were preparing competitive development plans (40). Leverton proposed to cover most of the park with streets and squares in regular Bloomsbury formation. Nash, with Pugin at his elbow and Repton's theories in his head, proposed a garden city, luxuriously landscaped and encircled with terraces. When I wrote my book on Nash I thought this was a new departure in London estate planning. But I was wrong; I now find that as early as 1794 a plan was proposed for the Eyre estate in St. John's Wood



Plan for developing part of the Eyre estate, by Spurrier and Phipps, 1794. This appears to be the first suggestion for laying out a London estate with detached and semi-detached villas, instead of rows of terrace houses. Two exhibits at the R.A., in 1803 and 1804, probably related to this plan, or a later version of it; they showed designs, by John Shaw, for houses forming part of the "British Circus" on the Eyre estate. The circus was to be a mile in circumference. There are copies of the above plan in the Soane Museum and the Crace Collection

by Spurrier & Phipps (whom I suppose to have been builders) which consisted largely of detached and semi-detached villas, as well as a huge double circus which was obviously the prototype of the circus in Nash's plan. In a later scheme for the Eyre lands the circus was christened British Circus and houses were designed for it by the future architect of Christ's Hospital and St. Dunstan's-in-the-West, John Shaw (41). The scheme was not carried out, but the Eyre estate did adhere to the villa principle, and in doing so created a precedent. I attach importance to these early villa layouts because they are the beginnings of the whole nineteenth-twentieth century school of estate planning and villa design. As Mr. S. C. Ramsey pointed out in his paper on the speculative builder last year, the modern standard villa plan differs in no essential from the late Georgian plan. The Laings, Wates and Wimpeys of to-day stand in an unbroken, scarcely modified, tradition 150 years old.

No less influential were the formal elements in Nash's plan—his great scenic terraces and crescents with their skin-deep swagger. As the great Regency design drew to completion, linking up parks, palace and street into one spectacular unity, two estates were begun to be laid out, both in the new spirit of Metropolitan Improvements. The first of these was the Grosvenor estate, in Westminster, the second the Bishop of London's, in Bayswater.

It had been realised for a long time that the land behind Grosvenor Place had possibilities. Porden designed a square for Lord Grosvenor in 1795 (42), but what gave the district a totally new importance was the conversion, from 1821 onwards, of Buckingham House into Buckingham Palace. Within three or four years of that date Thomas Cubitt, whom we left, a moment ago, finishing North Bloomsbury, took a lease of the "five fields" belonging to Lord Grosvenor. Either this lease excluded the site of Belgrave Square or the site immediately changed hands, for the square was undertaken as a separate speculation by a private syndicate in which two financiers, George and William Haldimand, were the principals. It was they and not Cubitt who employed George Basevi as architect, though Cubitt evidently participated in the syndicate and executed the buildings (43). Opinions differ as to the quality of Basevi's design. Personally I cannot allow it to be as good as the architecture which Cubitt's own firm produced in Eaton Square, and other parts of Belgravia, and which is manifestly from the same anonymous but accomplished hand

Belgrave Square, designed in 1827 by George Basevi for William and George Haldimand, two wealthy financiers who formed a syndicate with Thomas Cubitt, who built the square

The earliest part of Eaton Square (the northernmost block on the north-east side) was building in 1827, the Cubitts being the architects and builders, and the design closely resembles their Bloomsbury work. The block illustrated is somewhat later

Sussex Square, Bayswater, on the Bishop of London's estate, which was laid out mostly between 1824 and 1840, first under S. P. Cockerell and subsequently (after 1827) under George Gutch

which designed the earlier houses in Gordon Square. The plan of Belgravia, with its noble Parkway, may be the work of the estate surveyor, Thomas Cundy the younger, but the architecture is certainly Cubitt (44). It is not exactly gay, but it is tremendously competent and finely built, and well deserves the encomium bestowed upon it by Professor Donaldson in his inaugural lecture at University College in 1842.

The second estate to fall in with the new notions of stucco grandeur was the Bishop of London's, eastwards of Edgware Road. Our old friend S. P. Cockerell, as architect to the See, provided the original plan, and supervised the erection of several rows of plain brick houses (45). But in 1827 he died. His successor was George Gutch, of whom I know little except that he was one of the first vice-presidents of this Institute (45). Gutch remodelled the plan several times (47), and I think it is to him we owe the somewhat sensational architectural scenery of the district. Southwick Crescent, Gloucester Square and Sussex Square used to be the grandest symbols of bourgeois ascendency in the whole metropolis. But the bourgeoisie is, I suppose, no longer ascendant : Southwick Crescent is certainly no longer grand. The new houses are, relatively speaking, cottages, and they carry not a ha'p'orth of pomp. The great crescent shown on the bird's-eye view was, of course, not carried out. Instead there is the recessed terrace known as Hyde Park Gardens, a mighty residential stronghold designed by John Crake in 1836. Crake, a pupil of Decimus Burton and something of a scholar, was one of the last of the architect-speculators in the Nash tradition ; we might have heard more of him had he not married a fortune and made another out of this Bayswater venture. It is pleasant to record that in his rich retirement he was a generous supporter of the Architects' Benevolent Society (48).

Gutch's layout and architecture gave the cue to the whole of Bayswater and Notting Hill, including the Dean and Chapter of Westminster's estate and the Ladbroke estate. I believe I am right in associating Sancton Wood with the former, and I know that Thomas Allason was responsible for the latter, with its grand square and its Italianate houses, for which Allason provided many of the elevations (49).

Conclusion

At this point I must cut my story suddenly short. I had hoped originally to carry it as far as the present day, but a mass of unworked problems delayed me, and here I am, already overdue, just crossing the Victorian frontier. Some of the loose ends I relinquish with regret. I should like to have dealt with the bitter but quite understandable

A proposal, by George Gutch, for laying out the Bishop of London's estate in Bayswater. The crescent was abandoned in favour of the single recessed terrace known as Hyde Park Gardens

hatred of Victorian landowners for the work of their predecessors, in the days when Georgian lilies were barbarously painted, as in Mr. Pilditch's terracottification of Russell Square and the even more tragic bedevilment of Adelphi Terrace by Scurry and Wright. Again, I should like to have investigated some of the compulsory "Queenanities" (it is the President's word, not mine) of the 'eighties and 'nineties.

With less reluctance I relinquish the story of the landowner's influence in our own day; for here is a subject needing a great deal of inside knowledge and no small measure of tact. At one time or another, I am sure, we have all imagined what *we* should do if *we* were great London landowners; we should be beneficent Gullivers, sacrificing revenue for fame, and using our gigantic power to give the world a fresh account of the urban needs of modern man. Or should we? It is not really so simple. The tide of legislation is running against the great landowner; his old, lordly responsibilities have crystallised into the byelaws of local authorities. Revenue, to be sure, is still pretty healthy, but so it needs to be when you consider those vast rural palaces, those estates hard hit by taxation and the decline of agriculture, those schools, hospitals and charities depending on landownership for their support. No; I do not envy the landowner, and I do not think we can look to him to-day for very much architectural idealism. For in the search for revenue, architecture must obey the intuitions of the experienced estate agent. In the West End, at any rate, rebuilding must be conservative, and preferably Georgian, because Georgian cannot possibly shock. (Pitched roofs, even if they are behind parapets, cannot let a neighbourhood down; but flat roofs—well, you never know.) So Grosvenor Square of the twentieth century borrows its architectural expression from the days when Mr. Simmons and his fellows "put up" their brickwork carcases with a trowel in one hand and a Palladio in the other.

But there is more in it than this. I think we have to admit that the English landowner is not interested in urbanism—and never has been. He has lavished immense care on his country seat and the landscape round it, but the development of his London land has been a matter purely of business. And it is business—good, sound business—combined, perhaps, with a little family pride and a bare minimum of artistic feeling, which represents the landowner's contribution to the making of the squares and streets on which to-day we lavish so many nostalgic regrets.

NOTES

1. G. Scott Thomson, *Life in a Noble Household*, 1641-1700, 1937.
2. *Copie of a Petition to the Parliament of the comonwealth* [undated] in the Woburn archives. The petitioner is the 5th Earl and he prays for exemption from fines on new buildings, in consideration of the expense occurred in building the Piazza.
3. Vertue Note Books in *Walpole Soc.* Vol. 18, p. 150.
4. *Anecdotes of the Arts*, 1888 ed. Vol. 2, p. 63.
5. *A Perticular account of the Earl of Bedford's Expence in Building Covent Garden Church* is in the Woburn archives. The church was begun 5 July 1631.
6. See *Archaeologia*, Vol. 35, p. 194, or extracts from this lease.
7. *A Booke of the perticuler charge for the Portico Buildings on the North-east parte of the Piazza.* 1635. The houses adjoining Sir Edmund Verney's were taken by Mr. Hubard and Mr. Sidnam.
8. A. I. Dasent, *The History of St. James's Square*, 1895. N. G. Brett James, *The Growth of Stuart London*, 1935.
9. Article by the writer in *Architect*, 15 January 1937, and references contained therein, principally Brett James, *ut supra*.
10. F. Banfield, *The Great Landlords of London*, 1890.
    Article on *Ground Rent* in A.P.S. Dict.
    John Nash, *Appendix to 1st Report to the Commrs. of Woods and Forests*.
11. For the speculative building of working-class houses, see Chapter 2, in *London Life in the Eighteenth Century*, by Dorothy George.
12. Compiled from a map of Paddington, Marylebone and St. Pancras, 1834, in the Crace Collection, with additions from other sources.
13. Add : MSS. 34741, f. 290, gives a full account of the successive tenures of a house in Clifford Street.
14. Photograph in *Architect*, 11 October 1935.
15. C. T. Gatty, *Mary Davies and the Manor of Ebury*, 1921. A. I. Dasent, *A History of Grosvenor Square*, 1935.
16. Information kindly supplied by Mr. Denis Hyde of the Grosvenor Office.
17. J. Ralph, *A Critical Review of the Publick Buildings of London*, 1734.
18. R. & J. Dodsley, *London and its Environs Described*, 1761.
19. Many papers relating to the Harley Estate are among the Harleian Collection in the British Mus., Add : MSS. 18,238 onwards. The writer of the paper possesses the original lease and a re-lease of No. 11 Henrietta St. (now Henrietta Place). See also a map in the Crace Maps (Portfolio 14, No. 19) giving all the original lessees.
20. Crace Views (Portfolio 29, No. 12).
21. In *An Examination of the Conduct of Several Comptrollers of the City of London in relation to . . . Conduit-mead* it is stated (p. 17) that it is "*rumoured*, that at least *fifteen hundred* Houses now uninhabited in St. *Martin's*, and other adjacent Parishes, will be *rebuilt*."
22. *London and Middlesex Arch. Soc.*, N.S., Vol. 4. Paper by J. A. Slater.
23. E. B. Chancellor, *History of the Squares of London*, 1907.
24. Lord Waldegrave, in Add : MSS. 22,254, f. 66.
25. See a note by G. Scott-Thomson, on p. 76 of *The University Site, Bloomsbury*, by E. Jeffries Davis (*London Topographical Soc.'s Record*, Vol. 69).
26. *A further appeal to the Governors of the Foundling Hospital*, 1788, p. 17. *Gents. Mag.* Vol. 57, p. 94.
27. *L.C.C. Survey of London.* Vol. 5 (St. Giles-in-the-Fields, 2).
28. C. H. Smith, in *Builder*, 3 October 1863, p. 703.
29. All the minute books of the building committee are still in the possession of the Hospital. S. P. Cockerell's Report, 1790, was printed ; there is a copy in the British Museum.
30. *An Appeal to the Governors of the F.H., etc.*, 1787, is in the British Museum.
31. The story is told in a highly libellous, unpublished pamphlet by J. Spiller, in the Soane Museum.
32. Minute books at the Foundling Hospital.
33. R. Dobie, *History of the United Parishes of St. Giles-in-the-Fields and St. George, Bloomsbury*, 1829, p. 148.
    Gents. Mag., 1837, Vol. i, p. 174. *D.N.B.*, s.v. Haliburton, James (J.B.'s son).
34. Burton's only appearance in the R.A. Exhibitions was in 1800, when he exhibited " West view of the houses erecting at the back of Bedford House, the south side of Russell Square."
35. G. L. Taylor, *Autobiography of an Octogenarian Architect*, 1870.
36. Article in the *D.N.B.* and references given therein.
37. The author of a Shakespearian anthology and a book o. grossly sententious letters to his friends, including Burton, Britton and Soane. Cubitt is mentioned twice, but the references are not important.
38. There is no direct evidence, but in 1808 he exhibited at the R.A. " Elevation of intended Southampton Chapel to be erected in Fitzroy Square." This suggests that he was connected with the Southampton estate and a comparison of the Euston houses with designs in his books appears to clinch the matter. The builders of the houses were Thomas Jennings (east side) and John Knight (west side).
39. *Gents. Mag.*, 1834, Vol. 2, p. 446.
    An essay on the propulsion of navigable bodies. Extracted from the American Monthly Magazine, with . . . Additions. New York, 1818. A copy is in the British Museum.
40. The story is told in detail in the writer's *John Nash*, 1935.
41. R.A. Catalogues for 1802 and 1803. The Spurrier and Phipps plan is in the Soane Museum.
42. R.A. Catalogue, 1795.
43. A.P.S. Dict., s.v. *Basevi*. In the Grosvenor Office is an Ionic design for the square, signed by, and presumably designd by, Cubitt.
44. It is attributed to T. and L. Cubitt on the engraving of Eaton Square in Britton's *Public Buildings of London*, 1827.
45. Crace Maps (Portfolio 14, No. 4). In the Victoria and Albert Museum is an Ionic design for " Connaught Chapel," by S. P. Cockerell, 1827, with a MS. note stating that it was not executed owing to Cockerell's death. See W. Robins, *Paddington : Past and Present*, 1853.
46. He died 1875.
47. There are plans dated 1828 and 1838 in the Crace Collection and there is a bird's-eye view in the R.I.B.A. Library.
48. *Builder*, 7 January 1860, p. 6.
    G. L. Taylor, *Autobiography, etc.* Vol. 1, p. 180.
49. There is a " prospectus " engraving in the R.I.B.A. Library.

[I should like to express my grateful obligations to the Duke of Bedford for his kindness in allowing some of his family papers to be transferred to the Record Office for my inspection; to the Earl of Pembroke and Sir Edward Marsh for permitting the reproduction of pictures in their possession; to the Foundling Hospital authorities, to Mr. Arthur T. Bolton of the Soane Museum and to Mr. Denis Hyde of the Grosvenor Office for facilities to inspect documents in their keeping; to the L.M.S. Railway Company for information; and to Miss G. Scott Thomson and Miss Jeffries Davis for their kind help.—J. N. S.]

Hyde Park Gardens, designed in 1836 by John Crake and built by him as a speculation

VOTE OF THANKS AND DISCUSSION

Sir STEPHEN TALLENTS, K.C.M.G., C.B., C.B.E. : This whole audience will, I am sure, agree with me that we have listened to a paper of first-rate quality and first-rate interest this evening. Mr. Summerson is a pioneer in the subject with which he has been dealing, and he seems to me to have found in it a quarry for the history of London as rich as the Portland quarries themselves.

He suggests that this question of the speculative builder and his influence in the seventeenth and eighteenth centuries has fallen between the two stools of architecture and economy. I should hope that his paper might be a challenge to the economists to do their part. He certainly seems to me to have made out very clearly the case for regarding the speculative building technique of those centuries as not less important a factor than it is in our own day.

My only title to propose the vote of thanks to Mr. Summerson this evening is that I am a great-grandson of Thomas Cubitt, the builder. I wish that I could answer Mr. Summerson's question as to who it was who designed for Cubitt his buildings in Woburn Place and Gordon Square, and later in Belgravia ; but Cubitt, who started as a penniless boy from Norfolk and ended up with a will of record length in 35,000 words, never seems to have had time to record or chronicle any of his own doings. I myself, just thirty years after his death, used to spend my childhood holidays in the country house which he had built for his family, but I received very little impression of the man himself. I remember it being suggested that Lewis Cubitt, to whom Mr. Summerson tentatively ascribed that early designing, was an idle fellow as compared with his two energetic brothers. I used to be taken by my aunts to see in the toyshop windows the carts with " Cubitt & Son " painted on the front, and was told that they had some connection with my family. I also remember very clearly that it was constantly impressed upon me—I think that it must have been the reflection of some possibly irritable remark which Thomas Cubitt himself liked to repeat—that he always built his houses without using an architect.

You may feel that family piety has led me to move this vote of thanks so cordially as I do to Mr. Summerson. But I am sure that this audience, which has no such motive but has on the other hand much better qualifications to assess the virtues of the address than I have, will feel with me that we have been listening to a very admirable paper. I know that I shall have the assent of everyone here in proposing a very hearty vote of thanks to Mr. Summerson for the pleasant and illuminating hour which he has given us this evening.

Mr. ROBERT BYRON : I cannot help feeling that although we have been hearing about the architecture of the past, it is really the architecture of the future that concerns any audience of the Royal Institute of British Architects. Therefore, although I am somewhat tempted to do so, I shall not say anything about the preservation of buildings. What I should like to suggest, however, is that the modern architect and, still more, the modern patron may still find some inspiration

in what remains of eighteenth-century London. I am not suggesting that the modern architect ought to take eighteenth-century buildings as a model. That is the very last way in which we can expect the inventive faculty to develop. What seems to me important is that the creators of the new London which we see arising to-day should understand, and to some extent employ, the idiom of London architecture as it was laid down by their predecessors. Actually, of course, the idiom of all good classical architecture is the same, but London has certain special characteristics.

I would enumerate these characteristics as first reticence or modesty, at least as far as the outside goes, and, second, a sane and decent window spacing, the sort of windows that make one think that the house would be a nice one to live inside however dull it may seem outside. Third, I would put the use of particular materials, either materials which can be renovated every two or three years, like stucco, or materials which have a texture sufficiently rich and detailed to withstand the assaults of the English climate and of the London smut. If the London of the future is to retain its proper character, I think it is inevitable that the architects to whom that future is entrusted should pay some regard to the experience of their predecessors, not in order to copy the older buildings but in order that they should be able to speak their message in the language to which London is accustomed.

It is difficult to imagine the amount of time and research which Mr. Summerson must have devoted to the preparation of this paper. Architecture, more than any other art, is a utilitarian art, and it is impossible to understand any building without some knowledge of the economic circumstances in which it was created. We are all familiar with the circumstances in which modern buildings are created—the extraordinarily twisted shapes of the average site, the sinister machinations of the hidden real estate dealer, the endless restrictions imposed by sanitary inspectors and the unreasonable insistence of the modern client upon his mere personal comfort. It is a relief, therefore, to find that the architects of 200 or 300 years ago worked under similar conditions of commercial materialism. For that information and for a very entertaining evening I have very much pleasure in seconding the vote of thanks to Mr. Summerson.

Professor A. E. RICHARDSON [*F.*] : We have been told that speeches should be limited to three minutes, but I should like to ask for three minutes' silence for the departed grandeur that was London. After that I beg permission for six minutes' serious talk on the present situation. While Mr. Summerson was delivering his paper with such deliberation I made a few notes. Mr. Summerson has given us the benefit of his industry, but he has not mentioned—and I do not blame him—the one thing that really matters, and that is the quality of façade design, and in some cases comprehensive street frontages, which distinguished those great periods of architectural achievement of which he speaks. Congreve praising London, wrote :—

> " Rise, fair Augusta, lift thy head,
> With golden towers thy front adorn,
> Thy lovely form and fresh reviving state
> In crystal tide of Thames survey."

Having indulged in this quotation I think of the mystical voices quoted by James Bone, on the air ; voices suggesting the chorus in a play by Æschylus. In these degenerate times the voices might employ modern doggerel.

> Oh, once fair Augusta,
> You've come a truly awful buster,
> The gods from whom the big jobs flow
> Have willed that all fine scenes must go.

It is indeed regrettable that so much should be destroyed unchallenged.

These unique squares of London in the heyday of their splendour were rivalled only by the gigantic squares of Dublin. They admitted light and ventilation into the congeries of streets. More than this they brought the umbrageous greenery of the countryside to the windows of the people. To-day the uniformity has been disturbed for ever, the scale lost and architectural seemliness swept into the limbo.

Mr. Summerson shares in the sorrows of his elders for the passing of the old London—contributed by great landlords, their agents, architects, and speculators gifted with vision. Was it not a chimney sweep, the celebrated Mr. Porter, who was responsible for building Montagu Square and Bryanston Square. He became a very rich man and had the good taste to employ competent professional advisers.

We are witnessing, week by week, the destruction of amenities which made London famous, amenities which are yielding pride of place to sample architecture. We award bronze medals to buildings which have no sequence in the national tradition, and which so far as elevations go evidence contact with dens abroad. Travellers samples, so to speak.

When we enquire into the merits and qualities of the London which is being pick-axed—in spite of the efforts of the various societies outside this Institute who have taken it on themselves, not with success, to combat the evil—we find this destruction of harmonious sequence to amount to vandalism.

It is to be regretted that our intuition for civics is so weak and that London is considered to be the worst provincial city of the Empire. Leicester comes a good second. I have searched in vain for the controlling authority who should direct this amorphous mass, London. There is the town planning authority ; there is the London County Council ; but the problem of pre-evacuation London seems to be insurmountable. Perhaps its fate is being decided at this moment in other countries ! That London will eventually be reorganised I do not doubt. Why not undertake, within the walls of this Institute, a hundred-year plan ? Let us begin now, at once. All that is needed is courage and imagination.

The question is not who built these places and houses or what their names were, although I should like to cross swords with Mr. Summerson over Leverton, who was a good artist architect. His portrait was painted by Romney, and the assistant architect who helped him for a time was Joseph Bononi, who was introduced to Leverton by Robert Adam. Adam had previously invited him over from Italy and when he arrived he did not know what to do with him, and so he

suggested to Leverton that he should employ him. At the end of the eighteenth century Bononi became a fashionable architect and is immortalised in one of Jane Austin's novels. Leverton himself was undoubtedly a capable architect, he lived at number thirteen Bedford Square.

Mr. GILBERT H. JENKINS [*F.*] : I should like to support the vote of thanks to Mr. Summerson for his paper. There are some points which he has raised which to me are new. We have all heard the leasehold system deplored, but it appears that a great deal of this magnificent building which took place in the eighteenth century was entirely due to the leasehold system, which presupposes some unified system of control over the whole of the layout and the building that went on. The actual building, apparently, was not quite so uniform as is sometimes supposed, but there certainly seems to have been someone besides the builders themselves who did the actual control of plans, elevations and so on.

There are one or two interesting points which I should like Mr. Summerson to clear up if possible. One is the date when stucco started in London. I had always thought that Adam, who studied in Italy and saw the palaces of the Roman emperors, found stucco, and, being a Scotsman, thought, " What an excellent substitute for stone ! " I rather wonder whether Inigo Jones did actually build that church in Covent Garden in stucco, or whether that is not a mistake. We know that Adam used extraordinary expedients to economise. Derby House, in Stratford Place—Stratford House originally—was built in a sort of Italian marble manner. The whole of the front was faced with stone about $1\frac{1}{2}$ in. thick tied back into the brickwork. My idea is that Robert Adam was the first person who started stucco.

As to the leasehold system, Mr. Summerson suggests that some of the leases were 60 years, but I had the impression that the 99-year lease was almost universal until towards the end of the nineteenth century. He does not seem to be able to find out that there were any great surveyors except that he mentions Nash, and we have had an admirable paper from him on Nash already ; but surely these estates must have had somebody who, before the development started, laid down a plan, and those plans must have resulted in the fine squares that we see. Possibly Mr. Summerson, when he replies, might say whether it would not be possible further to examine the records to find out whether, after all, there was not behind the scenes some surveyor designer who made the layout plans. I know that, in the case of the great estate which became Torquay, the exceptionally clever general layout, road planning, siting of houses, maintenance of views and other amenities, the creation of these where lacking, efficient zoning and all those other features of the finest examples of imaginative town planning and landscape architecture were the work of Lord Halden's original estate surveyors, " the Harveys," as they were always called. Their work is an example of town planning at its best, and it was done a century before town planning was recognised as an art.

One other point I would like to mention. Mr. Summerson showed us an unexecuted plan for the Eyre Estate, as an early example of detached and semi-detached house plot planning. This plan is particularly interesting as it shows the houses laid out *en echelon* on opposite sides of the roads so as to provide views for every house, a principle of which Torquay is an excellent example. He mentioned the Eyre Estate plan as the forerunner of much nineteenth-century estate planning in London, but this good feature is lacking in later work.

Miss JEFFRIES DAVIS : May I, a visitor, and not an architect, take part in the discussion ? I was enormously interested in the paper, and I should like to support the vote of thanks very heartily and to say what a valuable contribution Mr. Summerson has made not only to the history of architecture but to the history of London. Two or three points in it are of special interest to me. One of them was raised by Mr. Jenkins. The only estate of which I know the development in chronological detail is Bloomsbury, and that certainly quite contradicts the idea that it must have been laid out by one architect at one time. It was not planned but it grew, and the first stage was due to someone to whom Mr. Summerson did not refer—it is one of the few omissions in the paper—but who was very important in the history of London architecture and town planning, and that is the fourth Earl of Southampton, Lord Treasurer under Charles II, who laid out what he called Southampton Square and what was afterwards called Bloomsbury Square, and also the lower, the southern, part of Bloomsbury, before he died. He submitted a plan for it to Charles II in 1661, and I have no doubt from what happened afterwards that that plan included all the factors which Mr. Summerson mentions in relation to the Harley estate : there was a square, a place for a market, a place for a church, and of course his own house, which was afterwards known as Bedford House. From what I remember of the pictures of Bloomsbury Square as it was originally, I think that that square was symmetrically laid out like some of the later ones which we have been shown. But I have not studied the pictures in detail, and I do not know how much credence is to be given to the ugly drawings of Sutton Nicholls.

The urban development of that part of Bloomsbury, including three great houses along Great Russell Street (of which one still exists), was complete by *c.* 1690. That was a distinct stage ; for years after there was no alteration of plan, until the second stage, which Mr. Summerson discussed, marked by the building of Bedford Square, about 1775, and of its continuations, including Gower Street. The third stage was the work of the fifth Duke, who, some years after he came of age, decided to urbanise what his grandfather had kept rural, and pulled down Bedford House (1800). He was the employer of Burton. Then—and this is one of the few points where I differ from Mr. Summerson, and I think that if he will go into the evidence he will agree with me—there was a distinct gap between Burton and Cubitt ; the plan which Mr. Summerson showed of Burton's design is quite different from the Bloomsbury which ultimately came into existence. Burton, of course, had in his mind the first two squares, Russell Square and Tavistock Square, and he completed most of the area round Russell Square and one side of Tavistock Square ; but the rest of his layout was a sort of gridiron.

So there was a distinct break ; and, perhaps about 1810, there was an extraordinary design for the completion of the area which has never, I think, been published. We have a photograph of it at University College, and it is quite different from what ultimately happened—quite as different as Burton's plan. Then Cubitt came in, under the sixth Duke, who made another start. One point new to me, which I think is important, is Mr. Summerson's discovery that Cubitt's design dated from 1820 ; I knew it only when it emerged into publicity in 1824 with a notice in *The Times* that the Duke of Bedford had let on building leases the land round Tavistock Square. Thus the Bloomsbury estate was developed

in stages, the first under the Earl of Southampton, then the Bedford Square period, the Burton period, and the Cubitt period ; and it is true to say of the layout of Bloomsbury, as of many other good things, that it was not planned : it grew.

The second point is that perhaps Mr. Summerson did not make it as clear as he might that the Cavendish-Harley estate as ultimately laid out differed from the plan which he showed us. That design resembles one on the map forming the frontispiece of Strype's Survey, published in 1720, but it worked out differently afterwards.

What we ought to keep in mind in considering the town-planning and the evolution of the architecture of London in the period under discussion is that the areas then developed should be regarded as town-planning units—the units being, as Mr. Summerson pointed out, the estates. But perhaps there were two unifying circumstances affecting all of these : the unity, much greater in those days than now, of intellectual and artistic life ; and the fact that probably all the great landowners, and most of their agents, and the architects and builders they employed, were acquainted with one another.

Professor W. G. HOLFORD [*A.*] : I should like to say a brief word of thanks to Mr. Summerson for his charming, interesting and informative paper. Not the least informative and interesting to me were the little-known names of the people he mentioned—Busby, of Brighton, and Crake and Gutch, and also Mr. Huddle. (The origin of the phrase " to go into a huddle " was apparently to confabulate with one's gardener !)

I think that one of the interesting points for us to-day is precisely this question of planning in large units. I believe that most planners will agree that the planning powers which we have at the moment, although they may be applicable to unbuilt-on areas or to suburbs, are not satisfactory when applied to built-up areas, and particularly to London ; and that refers especially to matters of density, height, and the control of elevation. It seems to me that our great problem is going to be, in lieu of having very large ownerships dealt with at once, to decide what form of control to exercise over smaller units considered as visual groups. I do not think that the difference in style between one group and another matters so much ; but I think that something should be made of the fact that a building scheme such as a square is one visual unit.

Finally, I should like to ask Mr. Summerson a question. In the course of his researches, did he obtain any estimate of public opinion, of what people thought, when these very large-scale improvements were going up ? Was there a Professor Richardson of the eighteenth century who held up his hands in horror at the desecration of London ?

Mr. HENRY M. FLETCHER [*F.*], in cordially supporting the vote of thanks, referred to such later examples of estate planning as can be seen in Holland Park. The terraces here consist of a simple elaborate unit, repeated *ad nauseam*, whereas in the earlier work the repeated units are very simple, and interest is obtained by the contrast of more elaborate composition in centre and wings. Monotony is carried even further by the use of the same unit elevation on all four sides of Pembridge Square.

Mr. W. A. FORSYTH [*F.*] : I feel that I am jumping in where angels fear to tread, because I have not the fluidity of speech of my friend Professor Richardson. We are indebted to Mr. Summerson very greatly for his research, not only on the architectural side but also on the legal side of this problem. It is interesting to reflect how the modern law of leaseholds was probably established and subsequently developed. Professor Richardson deplored the demolition of some of these buildings which there is no public body to rescue. I should like however to draw attention to one important movement in this connection. On the south side of Kensington Square there are some houses of the period 1680-1700 which are perfect of their kind. The National Trust is going to take steps to protect them. I have the honour to represent the R.I.B.A. on the National Trust and have held that position for some years, so that I should like to assure Professor Richardson that the Trust is always watching for opportunities of this nature.

One of the things which emerge from this paper is the uniformity of scale and design in the periods illustrated. It is interesting to observe that the residents of that time submitted to such a uniformity, but I think that it will be more difficult in future to maintain that principle in what we are endeavouring to promote. Most of the illustrations which Mr. Summerson gave us were of houses facing a square. They invariably gave themselves very good sites when they went in for a venture of that kind. I remember once, at an international architectural conference in the Guildhall, John Burns said that the squares of London were the luckiest piece of town planning of all time.

I should like to conclude by expressing my appreciation of Mr. Summerson's great work in producing so comprehensive a paper on such an attractive subject.

The vote of thanks was put by the PRESIDENT, and carried unanimously, with acclamation.

Mr. JOHN SUMMERSON [*A.*], in reply, said : May I, first of all, thank Sir Stephen Tallents, Mr. Robert Byron and other speakers for their very kind words ? Some interesting points were raised in the discussion. I deliberately made my paper an under-statement with full knowledge that we should get an over-statement from Professor Richardson, and if he will forgive my saying so, we have had one—and a very delightful one ! I hope Professor Richardson does not think I wish to decry Leverton ; I don't. I think he was extremely good, and the only point I want to make is that it is merely guess-work to call him the designer of Bedford Square.

In Mr. Jenkins's budget of pertinent comments, the first suggested, I think, a connection between uniformity and the leasehold system. Such a connection certainly exists, but there is one factor in the uniformity of later Georgian London which is of great importance, and which I did not, perhaps, emphasise enough, and that is the Building Act of 1774, which was one of the most tyrannous Building Acts ever devised, and which standardised the London house to a great extent in a series of categories, graded according to floor area. That Act contributed much to the rhythm—or monotony, if you like—of late Georgian London.

Then there is the question of the 60-year lease. This is found frequently in the first half of the eighteenth century. It appears to have died out in the second half, but during the earlier period, on the Cavendish-

Harley and other estates, it was quite common and one sometimes finds variants, such as a 64-year lease. In the case of the later estate developments, the lease was invariably for 99 years, as Mr. Jenkins suggests.

Mr. Jenkins also asks whether there was not a surveyor in the case of these early estates. I am inclined to suggest that there was not, and that probably a certain type of " practical man " filled the rôle. A man like Andrews, the lawyer, in the case of the Grosvenor estate, or Prince, in the case of the Cavendish-Harley estate —a man who could draw a little and look after things generally, without being necessarily in the category of a surveyor—probably did all that was required. A man used to estate management would not require very much extra technical knowledge to plan a square and a few streets.

Everything that Miss Jeffries Davis says is right ; but Miss Jeffries Davis is always right and no student of Bloomsbury can afford to be without her wonderful historical study of the University Site. I am afraid that in telescoping my paper for the purposes of this evening I did hurry over several things and give an impression of inaccuracy which I hope is not actual. One particularly interesting point which she raised was that about Lord Southampton's square, which we now know as Bloomsbury Square. That is one of the most important undertakings in the history of the planning of London, and I wish that we knew far more about it. It comes right at the beginning of the Restoration period, just after the long, empty period of the Civil Wars and the Protectorate.

Professor Holford asks what people thought about the squares as they were going up. The answer is that educated people thought them excellent places to live in, but not nearly good enough as architecture. The great crime against taste was their being " irregular." People knew what they wanted ; they wanted something like the Place Vendôme, and they never got it. They got the beginnings of such things ; they got the Duke of Chandos's beginnings of his palace in Cavendish Square ; they got some heavy columnar stuff in Grosvenor Square (Ralph called it " a wretched attempt at something extraordinary "). They got Fitzroy Square, with two good sides, but finished rather feebly in stucco. And by the time things are good, and " regular," as Belgrave and Eaton squares were being finished, educated opinion was no longer very interested in such matters.

James Burton

Thomas Cubitt

ALTERNATIVE METHODS OF HOUSE CONSTRUCTION

being carried out in the Special Areas of Scotland

By JOHN WILSON [F.]

A PAPER READ BEFORE THE PUBLIC HEALTH SERVICES CONGRESS ON 16 NOVEMBER 1938, AND REPRINTED BY PERMISSION

The housing problem in Scotland has caused and is still causing great concern to the Department of Health for Scotland.

Upwards of a quarter of a million houses are still required to wipe out slums and to put an end to overcrowding, and, at the present rate of progress, it will take 15 years or more to achieve this.

The problem is particularly acute in the industrial belt between Forth and Clyde, large areas of which have been scheduled as Special Areas.

In these areas local authorities have not only to face the handicap which impedes housing progress over all the country, namely, the shortage of certain classes of building labour, but are also seriously hampered in their efforts to solve their housing problems by the depression of the heavy industries on which the localities normally depended for their prosperity. In these circumstances it was recognised that something must be done to assist those local authorities to speed up the output of houses. The Commissioner for the Special Areas set up the Scottish Special Areas Housing Association Limited as a company incorporated under the Companies Acts. This Association was constituted a year ago to assist the local authorities in the Special Areas to meet their housing requirements in connection with the replacement of unfit houses and the abatement of overcrowding. It is a housing association within the meaning of Section 25 of the Housing (Scotland) Act, 1935, i.e., it does not trade for profit.

Since one of the serious handicaps to progress, affecting not only the Special Areas but practically the whole of Scotland, is the shortage of bricklayers and masons, it was essential that the Association should not enter into competition with the local authorities in their own field in the conventional brick and stone, or the result might have been simply to slow down still further the local authorities' progress. It was accordingly decided that the supplementary building to be undertaken by the Association should be confined to alternative methods of construction and the forms of construction selected were poured concrete—cellular and dense—and timber.

At the outset the Association was faced with a certain amount of suspicion on the part of local authorities, who felt probably that their position as housing authorities was in danger of being undermined, and also doubted the soundness of the novel methods of construction proposed.

This prejudice has now been largely overcome and a large majority of the 38 local authorities in the Special Areas are anxious to co-operate with the Association.

Since their incorporation, the Association have necessarily spent a good deal of time in the preliminary work of setting up their organisation, negotiating with local authorities, acquiring sites and preparing plans. They are now, however, well into their stride and have already arranged to build fully 5,000 houses spread over six counties and nine burghs in the Special Areas.

Of these about 3,000 will be in poured concrete and the remainder in timber.

The forms of construction being erected are as follows :

(1) Poured solid walls of cellular concrete.
(2) Poured cavity walls of dense concrete.
(3) Walls of framed timber.
(4) Walls of solid timber.

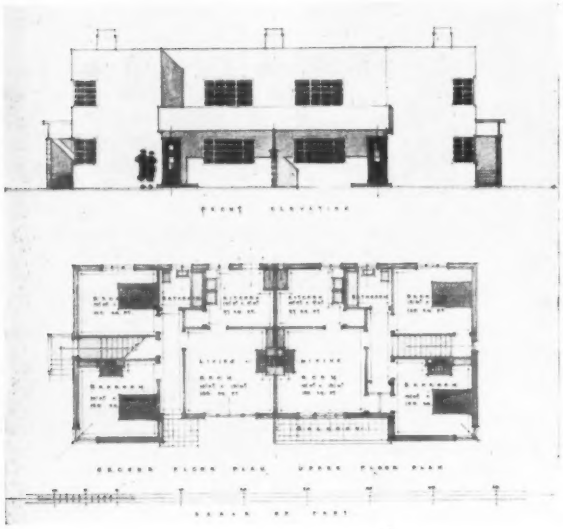
Poured Solid Walls of Cellular Concrete

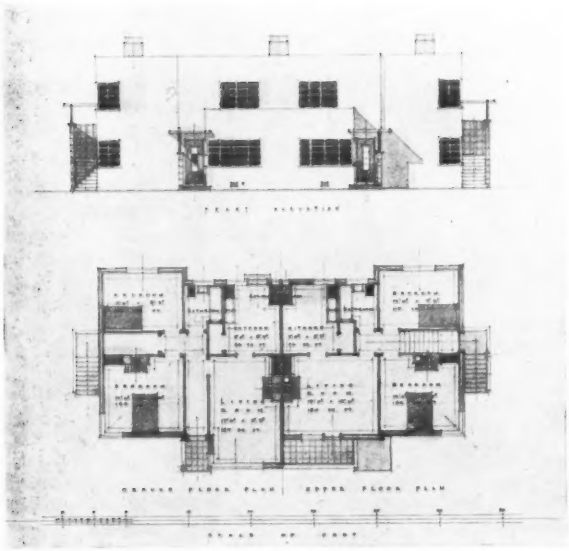
The walls will be 8 inches thick and consist of 1 part of cement to 8 parts of either whin chips, clinker or foamed slag. The outer walls will be finished with a skimming coat of cement and on the inside with lime plaster.

This method of construction has been used in various parts of the country in the last 10-12 years and also in Holland and has proved on the whole satisfactory.

Poured Cavity Walls of Dense Concrete

The outer walls are of two skins 3 inches thick with a 3 in. cavity, and consist of 1 part cement, 2 parts graded sand, and 4 parts whin chips. The outer walls are covered on the outside with cement plaster or roughcast, and on the inside with lime plaster. Where the walls are of dense concrete, it is necessary to have a certain amount of metal reinforcement, not for structural strength, but to guard against expansion and shrinkage cracking.





Two types of Poured Concrete flatted houses

Erected on different sites in the Scottish Special Areas
Architect: S. Burton [*A.*]

Apart from the outer walls and partitions, the construction of the house is similar to that of an ordinary brick house.

It cannot be too strongly urged that only reputable firms with a knowledge of concrete construction should be employed for the erection of concrete houses.

Shuttering for Poured Concrete Walls

The use of shuttering on both forms of construction is necessary, and of course adds to the cost of the house. The method of shuttering has been evolved by an expert employed by the Association, and consists of a combination of wood posts or uprights and metal panels arranged in such a manner that the panels can be removed within 24 hours of the pouring of walls. The shuttering is designed in standard lengths so that any rectangular building can be erected provided the dimensions of walls are multiples of 4 inches, and the same set of shutters will do for many variations of plans.

The shuttering is erected in three stages : (1) from the foundation to the ground floor ; (2) from the ground floor to the first floor ; and (3) from the first floor to the wallhead.

The partition walls, chimney breasts, etc., are also, of course, erected in poured concrete, and the whole block of building in each of the three stages is poured in on one day.

Walls of Framed Timber

This is the common type of timber construction. The outer walls are of studding covered on the outside with ½ in. diagonal boarding, building paper and weather boarding, or shingles, and on the inside with one of the fibre or plaster boards. The party wall between the houses will be of concrete.

Walls of Solid Timber

The outer walls of this type are of 2 in. and 3 in. solid timber, and are usually formed of panels of a uniform width with building paper and weather boarding or shingles on the outside face, and one of the fibre boards on the inside fixed to grounds placed on the solid framing. The party wall between the houses will be of concrete.

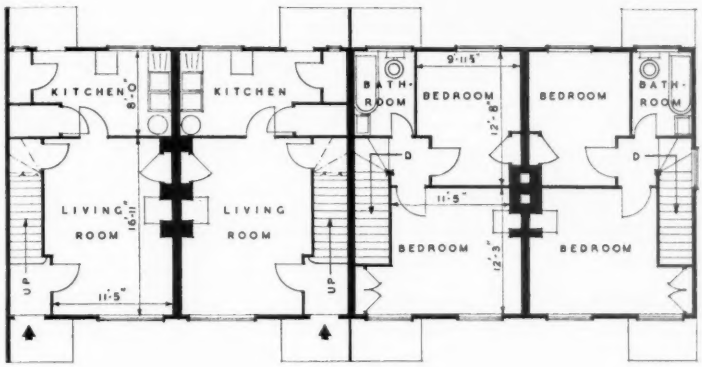
Both Swedish and Canadian Red Cedar timber are being used for both types. Red Cedar has some interesting and useful properties. It does not seem to be susceptible to dry rot, and can stand up to weather conditions even if untreated externally.

With Baltic timber external painting will be necessary every three or four years.

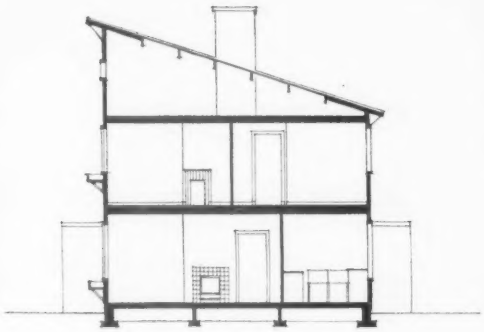
Shingles on the roof are used sparingly, and most of the roofing is of slates or tiles.

The Association is restricting framed construction to one-storey houses.

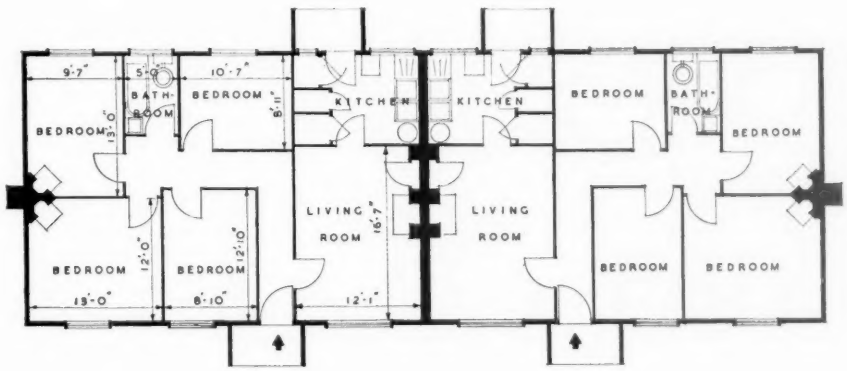
In addition, various local authorities throughout the country are now arranging to build over 2,500 timber houses themselves to supplement their ordinary programme of building in brick and stone.



GROUND FLOOR PLAN. FIRST FLOOR PLAN.



CROSS SECTION



GROUND FLOOR PLAN.

Timber Housing Scheme at Forth

Above : Plans and section of the three-apartment type

Left : Plan of the five-apartment, one storey type

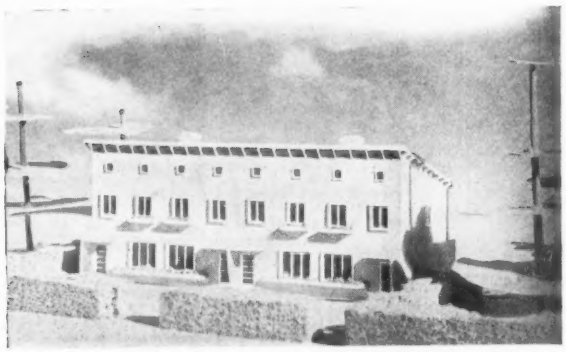
Architects : Rowand Anderson, Paul & Partners [FF.]

Aggregates for Cellular Concrete Construction

From past experience it appears that clinker is possibly the most satisfactory aggregate for this method of construction. Recently, however, foamed slag has appeared on the market, and, from the fact that it is chemically inert, it may prove a still better aggregate for this purpose. From the small amount of work I have seen in Scotland where foamed slag has been used, it has proved satisfactory. I understand it is being increasingly used in the South for various types of buildings and has proved satisfactory. The present difficulty to its use in Scotland is the price charged for the material being brought from the South. It is hoped that a steel works in the West of Scotland will in a short time be able to produce foamed slag at a reasonable cost.

It is known that there have been many failures of breeze and similar coal residue aggregates due to impurities such as lime, sulphur, flue dust, etc. A complete investigation into the subject has been made by the Building Research Station, and the results published in a pamphlet entitled "Breeze and Coal Residue Aggregates." This publication shows the many dangers as well as indicating how this material can be safely used.

The principal safeguard upon which one can rely is screening out the fine material, say, finer than ⅜ in. It has been found that injurious material is—if present—invariably found in powder form, and is separated from the useful material for cellular concrete by the screening. This is clearly brought out in the Building Research Station publication.



Model of the three-apartment type in the Timber Housing Scheme at Forth. Architects : Rowand Anderson, Paul & Partners. [*FF.*]

A further safeguard is where a resident chemist and fuel engineer is employed at a power station fully equipped with mechanical stokers, and uses only pulverised coal.

Past experience of clinker aggregates for cellular concrete, when prepared as above described, appears to indicate the perfect safety of the material for this purpose.

Work done in various English towns has, I believe, after fully 10 years' experience, given no trouble. In Holland many houses of this construction built in Amsterdam and the Hague have been successful. I have seen the Amsterdam houses ; and Dr. Keplar, who was responsible for their erection, informed me that he had had no trouble with the aggregate.

Clinker or foamed slag cellular concrete walls have certain advantages over cellular concrete of other harder materials and also dense concrete.

(*a*) This type of aggregate is itself cellular and is, therefore, a good insulator. A wall where this aggregate is used will therefore give better heat and sound insulation. The walls contain a much larger proportion of dead air spaces than one with a denser aggregate.

(*b*) The risk of condensation with cellular concrete is much less with this aggregate than with a denser aggregate.

(*c*) The adhesion of the cement paste binder is probably better with this type of aggregate than with a denser aggregate, due to the greater surface area and numerous small pockets.

(*d*) The practical advantages of this aggregate for cellular concrete are that it will take nails much more readily than where a denser aggregate is used.

No grounds sunk into the concrete are necessary for fixing skirtings, picture rails, door facings, etc. All woodwork may be fixed after the shuttering is removed and without regard to previous preparation by grounds, etc., and may be in any position desired.

(*e*) While cutting through concrete should at all times be avoided, it is sometimes necessary for pipe runs, conduits, etc. It is easier to cut through cellular concrete made of this type of aggregate than where a denser aggregate is used.

Bug Infestation of Timber Houses

The danger of bug infestation lies not in the nature of construction, but with the tenant.

No house can be made absolutely bug proof, and, although every effort within practical limits should be made to eliminate harbourage, I feel from the experience many have had that other means taken by some large local authorities are more productive of good results. The best method of procedure is to disinfest the tenant, his furniture and bed clothing where necessary before entry into a new house. Afterwards there should be frequent inspection by trained health visitors to advise and see that the houses are kept clean by the use of soap and water. Some local authorities in Scotland, by adopting this method, have reduced bug infestation in their new houses to not more than 10 per cent. These houses are of brick and stone construction.

I can give you a striking illustration of what can be done to disinfest timber houses.

The Scottish National Housing Company built about 11 or 12 years ago 2,250 so-called steel houses, principally in the Glasgow area. These houses are wooden houses with a thin steel plate as an outer covering in place of timber weather boarding.

In 11 to 12 years there have been 15 cases of bug infestation, which works out about 0.7 per cent. of the houses for the whole period.

These houses are occupied by practically the same class of tenant to be found in local authority housing schemes.

The inside wall lining of the houses is of fibre boarding.

When a complaint of bugs is received by the company, the following operations are carried out. All skirtings, door and window facings and picture rails are taken off and the wall boarding is then removed. The interior timber framing is gone over throughly with a blowlamp, and later on sprayed with a strong insecticide, generally Zylo or Clensel. The backs of the various facings and wall boarding are treated with the blowlamp in the same way, and then sprayed with insecticide. The company have found that this treatment has eliminated the bugs.

The officials of this company claim that, while critics may say that a timber house provides greater harbourage for bugs, it is a much easier matter to deal with a

timber house affected by vermin by simply removing the finishings and the wall boarding. If any form of plaster is used for wall covering it should be in the nature of plaster boards which are detachable. I am informed that the cost to this company in dealing with bug infestation in 11-12 years has been roughly £100.

Fire Hazard of Timber Houses

Much can be done in the construction of a timber house to reduce fire risk. The covering of the walls and ceilings with plaster board or ordinary plaster will certainly retard fire and give sufficient time for the evacuation of the tenants. In addition, the construction of a party wall of brick or concrete will confine the fire to one house. Timber houses should be restricted to one or two storey cottages.

Unfortunately, there is no scientific data on which a quantitative estimate can be based in regard to the number of fires in timber houses all over the country. I would venture the statement that from the number of these houses in existence in different parts of England the fire risk has not proved serious. The almost continuous occupancy of the houses is a safeguard against a fire gaining much headway. I find that Glasgow built 368 light timber houses, and in their existence of about 14-15 years no serious fire has occurred. Edinburgh built 140 similar timber houses and in the same period no serious fire has occurred. I am also informed that London County Council erected at Becontree Estate some 12 years ago 205 timber houses, and that no serious fire has occurred.

Heat Insulation of Timber Houses

The heat losses through external walls are affected so much by windows that there is very little to choose between a brick or timber house. On the whole, judging by the evidence of tenants, it would appear that as long as the timber joints remain fairly tight the timber house is warmer in winter.

Sound Insulation of Timber Houses

The provision of a concrete party wall isolates the noise of one house from the other—at least in the cottage type. The solid timber wall is much more deficient in sound insulation than the framed timber wall. A very careful system of floor deadening is necessary in a timber house.

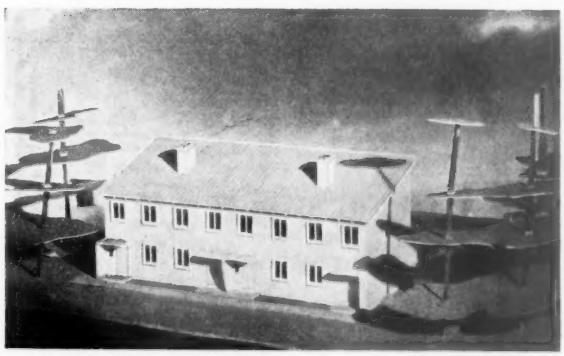
The problem of sound insulation is an extremely difficult one, and some time may elapse before it can be solved at a reasonable cost.

It is possible that the Housing Association will, in the future, adopt other alternative methods of house construction, and their experience will be of use to all.

Though I feel that the modern attempts at traditional methods sometimes give a house which is often far from ideal for its purpose, I cannot accept the view that it is impossible to provide anything better, at least, until all sorts of possibilities have been explored.

We have now much more knowledge of materials and methods of construction than was available ten years ago, and many of the defects which have arisen could, in the light of present knowledge, have been foreseen and many of them might have been avoided by suitable modification.

Personally, I think that the door should not be shut to attempts to modify present practice, and I feel that a combination of the wide, practical experience of architects and others with the scientific knowledge now available will probably result in real progress.



Model of the three-apartment type in the Timber Housing Scheme at Forth. Architects: Rowand Anderson, Paul & Partners [*FF.*]

REVIEW OF CONSTRUCTION AND MATERIALS

This series is compiled from all sources contributing technical information of use to architects. These sources are principally the many research bodies, both official and industrial, individual experts and the R.I.B.A. Science and A.R.P. Committees. Every effort is made to ensure that the information given shall be as accurate and authoritative as possible. Questions are invited from readers on matters covered by this section; they should be addressed to the Technical Editor. The following are addresses and telephone numbers which are likely to be of use to those members seeking technical information. There are many other bodies dealing with specialised branches of research whose addresses can be obtained from the Technical Editor. We would remind readers that these bodies exist for the service of Architects and the Building Industry and are always pleased to answer enquiries.

The Director, The Building Research Station, Garston, Nr. Watford, Herts. Telegrams: "Research Phone Watford." Office hours: 9.30 to 5.30. Saturdays 9 to 12.30.

The Director, The Forest Products Research Laboratory, Princes Risborough, Bucks. Telephone: Princes Risborough 101. Telegrams: "Timberlab Princes Risborough." Office hours, 9.15 to 5.30. Saturdays 9.15 to 12.

The Director, The British Standards Institution, 28 Victoria Street, London, S.W.1. Telephone: Victoria 3127 and 3128. Telegrams: "Standards Sowest London." Office hours, 9.30 to 5. Saturdays 9.30 to 12.30.

The Technical Manager, The Building Centre, Ltd., 158 New Bond Street, London, W.1. Telephone: Regent 2701, 2705. Office hours, 10 to 6. Saturdays 10 to 1.

The Chief Technical Officer, The Building Centre (Scotland) Ltd., 425-7 Sauchiehall Street, Glasgow, C.2. Telephone: Douglas 0372-0373. Office hours, 9.30 to 6. Saturdays 9.30 to 1.

TRENDS AT THE B.I.F.

Although many of the firms who usually exhibit at the Building Exhibition are also to be seen annually at the British Industries Fair, the two shows are radically different. The former deals solely with building and generally represents all branches of it. The latter is altogether wider in scope and is grouped under industries, e.g., building, hardware, electricity, gas and engineering. Considered as a purely building exhibition it is not so good as the Olympia Show, but the visitor to it will see represented a host of related industries and products that rarely if ever appear at the Building Exhibition. He sees in fact the building industry against a background of general heavy industry that is its source of supply in raw and half-finished materials. Of these the metallurgical is the chief (hence the location of the Fair near Birmingham), but there are also paints and enamels, plastics, electrical and gas equipment, cables and pipes, fireclay and earthenware and mechanical plant of every kind.

Consequently the architectural visitor has a better chance of studying general trends than matters of detail. He is likely to find new materials and new processes rather than their detail applications. For example a metallurgical firm may exhibit a new alloy without any clear or detailed illustration of the uses it may eventually develop in building. A new process may similarly indicate, without demonstrating, some new applications of an old material. Quite often clues to these applications can only be found from discussions with the stand attendants.

ENAMELS

A recent discovery in stoved enamelling is a typical example of research changing practice and thereby leading to new uses. Until fairly recently the principal defect of stove enamelling on metal, particularly on sheet steel, was a tendency to chip. Enamels themselves were much improved in the effort to overcome this. But it has now been found that the principal cause of chipping is excessive thickness. The thinner the coat, provided it covers and protects the steel, the longer its life. Good three coat work can now be done with a ground coat of 5 to 7 thousandths of an inch, a first coat of 3 to 5 thousandths and a second cover coat of 5 thousandths, making a total enamel thickness of 15 thousandths. It was shown that defective enamelled objects such as steel sheets were liable to chip at the edges where the enamel had run down and thickened slightly.

Development of this discovery has been more rapid in America than here. Enamelled sheet steel has found an expanding market for the external facing of buildings, principally in shop fronts up to the present, but also for the entire facing of framed structures. The Cunard White Star Building at Boston, by Kilham, Hopkins & Greeley, has the upper part of the street façade faced with gray porcelain enamel with four enamelled murals of ships in red and black. A shop on Broadway, by J. M. Berlinger, is faced with large rectangles of ivory porcelain enamel with green division strips at the joints. In some cases bronze, stainless steel or aluminium are used for division strips. A chain store faces its buildings both inside and out with enamelled steel. In framed wooden domestic buildings it is often used instead of tiling in bathrooms and kitchens, partly because fixing is easier.

With our usual British caution we shall probably require evidence of reasonably long life, particularly in exterior facings, and a jointing technique, both sufficiently resistant to our notorious climate. Insulation, condensation and fire resistance are mainly a matter of adequate backing by an asbestos compound which must also adhere enough to prevent drumming as a result of traffic noises or even rain. Generally speaking a technique of use for this country will have to be built up. The direct advantages are many: lightweight construction; cheapness; easy fixing (a Cleveland factory of old, dirty brickwork has been faced with enamelled steel

sheets) ; a wide range of beautiful clear colours with endless possibilities in sprayed stipples.

Sheet steel facings (e.g., steel houses) have not too happy a reputation in this country. But there is no real difference between using a non-ferrous metal, such as copper, lead and zinc, for exterior work and using steel, provided the material is used properly and inherent defects scientifically guarded against. At the B.I.F., the new technique of enamelling was demonstrated on the stand of *Ferro Enamels, Ltd.*

An interesting new application of enamelling is for surfacing the sink and draining board, made in a single steel pressing. *Wallis & Co.* (*Long Eaton*), *Ltd.*, were showing a range of single and double sink units in enamelled steel—and since the same dies do for both—also in stainless steel. In enamelled steel the sink and single drainer costs from £4 to £7 ; a double sink and double drainer from £9 to £10 12s. The advantages are entire absence of dirt-collecting corners, retention of heat in the water and reduction of damage to china and glass because of the resiliency of the material. Life is less certain, though enamelled steel has long enjoyed a large market in the United States for baths and basins as well as for sinks.

Yet another use and one well established in this country is for internal partitions. *Henry Hope & Sons* were showing a new range of steel office partitions, well made, of simple design and built up of standardised interchangeable units. Unlike many of their competitors they make quite certain that the steel will not rust, even if the enamel is damaged, by first sherardising the components and zinc-spraying the joints.

The same firm also showed standard lavatory cubicles of enamelled sheet steel units. The design is very simple with flush doors and partitions. Rubber buffers take the slam both ways, the inside stop being formed integrally with a coat hook. The door can be adjusted to fall either open or closed when released. The steel is galvanised before enamelling and lined internally with a non-resonant material. The price is £4 10s. per unit.

PLASTICS

To the development and uses of plastic there seems as yet no visible end. In a few short years it has replaced metal, porcelain and wood in electrical components of all sizes. Now it is invading the light fitting field. There were on exhibition several varieties of such fittings, not only the simple types for bathrooms, etc., but more elaborate designs, many of quite good quality. Shades and reflectors of plastic were numerous, some of which were translucent. Even the familiar cheap and simple conical shade, hitherto the prerogative of opal glass, was produced in plastic. Panel-type electric fires, the whole front in one pressing, were also exhibited. Radio cabinets, door furniture, tap handles, bathroom cabinets, coat hooks reveal the extent to which plastic is replacing other materials. Enthusiasts have acclaimed it as the future universal material for finishing and equipping buildings, and they may well prove right. Manufacturers admit that they hardly know where they are heading ; the range of possible objects still appears unlimited.

The process is essentially one of mass production. The steel moulds are very expensive, but once made they seem capable of turning out objects indefinitely. Cheapness in the finished object is mainly a matter of the market available. The material itself however varies in price somewhat. The transparent and translucent types and some of the colours are more expensive than the simple brown or black. The range of colours is excellent, the blues, greens and reds being vivid, clear and free from muddiness. Manufacturers still tend to adhere to unpleasant mottled effects and some of the objects are little short of hideous. One manufacturer said, "We have been so busy up to now fulfilling orders that we have only just begun to think of design." An interesting plastic product was a selection of tubes, both round and hexagonal in a wide range of colours. These seemed to suggest themselves placed vertically as a stair or landing balustrade.

ASBESTOS CEMENT

Another material steadily expanding its field is asbestos cement. Its history is interesting. The industry first concerned itself with roofing and produced some ugly pink diagonal slates which earned the material quite undeserved opprobrium. From slates it went to larger roof units, both tiles and corrugated sheet. Now it is firmly established as first favourite for large cheap roofs as on factories and cinemas. At the same time it entered the pipe field, producing ducting and rainwater goods and moulded objects such as cowls for gas flues. Then pressure pipes were developed, now followed by fire-resisting conduit for large electric cables. About two years ago a hollow, load-bearing roof decking was marketed. A good general survey of all these fields was the stand of *Turner's Asbestos Cement Co.*

A very interesting new use is for the fire-resisting encasement of structural steelwork. *Newalls Insulation Company* are marketing moulded sections, sheets and a plastic compound for this work. We were given a copy of a Fire Testing Station report on the encasement of a steel stanchion which gave under test the remarkably high resistance of four hours (Grade B). The casing consisted of two moulded U-section units which enclosed the columns. These were of soft textured material. A similar pair of units of hard-textured material then enclosed the inner pair, the joints of the two sets of units being on adjacent sides of the stanchions. The inner units were held in place by nichrome wire, the outer units being jointed with a refractory cement.

By a combination of moulded units, sheet and plaster compounds it is possible to cover all steel sections and connections. Fixing is rapid and easy. The weight of the material is one quarter of that of concrete and the thermal conductivity is one sixth.

Yet another use for asbestos was shown by the same firm, who market insulation jackets for hot-water cylinders which can be laced in place. They also sell asbestos felt strip for wrapping pipes—complete with eyelets and cord for fixing. Unlike the usual hair felt, the material does not harbour vermin. Finally they have produced an asbestos wallboard usable as ceilings to wooden joisted floors for increasing their fire resistance. Insurance companies are allowing this for ceilings of garages built into houses. The board is also used as inside linings of ventilation ducts to reduce the transmission of fan noises.

Turner's Asbestos Cement Company show the use of hollow roof decking units for lining trench shelters, for which they should be very suitable, being strong enough to retain the earth and indestructible by damp and easily fixed. The same firm also show "asbestos wood" for roof linings ; marketed in board form it is resistant to thermite.

THE INSTITUTE'S APPEAL

The following is the fifth list of donations and increased subscriptions received up to 25 February in response to the appeal issued to all members and honorary members and students on 16 December 1938.

Members who are contemplating making an increased payment of subscription whereby the amount of the increase will be payable to the appeal fund are reminded that if they are prepared to enter into an agreement for the payment of such increased subscription for a period of seven years or more they will be entitled to deduct income tax at the standard rate from the amount by which the subscription is increased.

Full particulars were published in the issue of the JOURNAL for 6 February, and can be obtained on application to the Secretary, R.I.B.A.

DONATIONS

	£	s.	d.
R. W. P. Anderson [*A.*]	1	1	0
T. J. Douglas Barrow [*A.*]	2	2	0
J. A. Bessant [*A.*]	3	3	0
F. R. Betenson [*R.L.*]	1	1	0
Robert Cawkwell [*A.*]	4	4	0
Andrew R. Cobb [*A.*]	1	0	0
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J. L. Seaton Dahl [*F.*]	2	2	0
H. Beecroft Downs [*A.*]	2	2	0
W. H. Drake [*Student*]	1	1	0
T. H. Eley [*A.*]	1	1	0
Fred Field [*L.*]	2	2	0
G. E. Fitzgerald [*F.*]	1	1	0
Gilbert Fraser [*F.*]	10	0	0
Albert M. Freeman [*Student*]	1	1	0
James Galletly [*A.*]	0	17	0
Professor Dr. Sigfried Giedion [*H.C.M.*]	2	0	0
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Gerald A. Gostling [*Student*]	1	1	0
E. J. Hamilton [*Ret. M.S.A.*]	2	2	0
Kingsley A. Henderson [*F.*]	10	0	0
Philip B. Hudson [*F.*]	10	0	0
A. J. S. Hutton [*F.*]	$25		
F. A. Jaffray [*F.*]	5	5	0
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Edward Meredith [*F.*]	3	3	0
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Alexander Miller [*A.*]	1	1	0
Stanley Natusch [*A.*]	1	0	0
Professor Ragnar Ostberg [*H.C.M.*]	10	0	0
T. Overbury [*F.*]	5	5	0
A. P. [*Student*]	0	9	0
Andrew Rollo [*A.*]	3	3	0
T. Sharpe [*A.*]	3	3	0
J. Edgar Shaw [*F.*]	1	1	0
A. T. Spence [*A.*]	1	1	0
Gorham P. Stevens [*H.C.M.*]	$9·40		
H. M. Tait [*L.*]	1	1	0
W. Erskine Thomson and J. G. L. Glass [*F.L.*]	4	4	0
S. H. Todd [*A.*]	1	8	0
D. A. Unwin [*Student*]	0	10	6
Sir Raymond Unwin [*F.*]	$50		
Malcolm Upright [*Student*]	0	10	6
Mons. Joseph Vago [*H.C.M.*]	5	5	0
S. Wilson [*Student*]	1	1	0

DONATIONS FROM R.I.B.A. ALLIED SOCIETIES

Oldham Society of Architects	10	10	0

INCREASED SUBSCRIPTIONS

The following members and students have promised to increase their annual subscriptions by the amount and for the number of years inserted in brackets against the amount.

	£	s.	d.	
James R. Adamson [*F.*]	5	5	0	(3)
W. F. Brindle [*L.*] a year until further notice	1	1	0	
Brian Bunch [*A.*] a year until further notice	0	10	6	
C. Button [*A.*]	1	1	0	(3)
Andrew R. Cobb [*A.*]	1	0	0	(10)
John Bradshaw Gass [*F.*]	5	5	0	(3)
Gerald A. Gostling [*Student*]	0	10	6	(3)
W. S. Hartley [*A.*]	1	1	0	(10)
W. F. Hedges [*F.*]	5	5	0	(3)
Arthur John Hope [*F.*]	5	5	0	(3)
V. D. Horsburgh [*F.*]	2	2	0	(3)
V. J. Kendall [*Student*] a year until further notice	0	10	6	
Frank M. Kirby [*F.*]	3	3	0	(3)
Arthur H. Ley [*F.*]	2	2	0	(5)
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Robert M. McNaught [*A.*]	3	3	0	(3)
William Magson Jnr. [*Student*] 50 per cent. increase of subscription until further notice				
Miss Patricia J. Owen [*A.*]	1	1	0	(3)
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William Scott [*F.*]	5	5	0	(3)
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John R. Smith [*L.*]	6	6	0	(2)

The donations and increased subscriptions or contributions received and promised up to 25 February represent a total of £5,181 18s. 3d. This amount does not include increase of subscriptions or contributions promised for which no definite period is stated.

Book Reviews

TECHNICS AND CIVILISATION*

Contemporary observers say that we have increased our power over Nature without increasing the control of that power by thought. They say that man has imposed upon himself new conditions of time and space and he is adjusting himself neither mentally nor physically to those conditions. If what they say is true then the value of these two books is unquestionable. Not only because are they about men and events of relatively late history, but because they throw a bright light on to evidence hitherto given to many of us in a form veiled to serve the ends of some notion or other not nearly so much concerned with facts as with romance.

Mr. MacCurdy writes of Leonardo da Vinci :—

" What thinker has ever possessed the cosmic vision so insistently ? He sought to establish the essential unity of structure of all living things, the earth an organism with veins and arteries, the body of a man a type of that world. The perceptions of his brain are hardly, if at all, fettered by bondage of time and place. At rare times, however, the personal note supervenes and moods of exultation or depression flash out their meaning in a phrase. The mood of the seer finds expression in fable or allegory, or in the series of ' The Prophecies,' revealing the depth of his mordant humour and his power of analysis of the motives which guide human conduct, or in speculation as to results that would follow possible extension of man's power—in which time has confirmed his prescience and his foreboding."

Professor Wolf writes of Philosophy in the eighteenth century :—

" The eighteenth century was a humanistic age and consequently inclined to the anthropocentric. Some philosophers of the seventeenth century . . . strained after a cosmic view of things as distinguished from an anthropocentric view. . . . But the eighteenth century was frankly anthropocentric. . . . There is nothing derogatory in this, for there are times when mankind need to be reminded that ' the proper study of mankind is man.' The eighteenth century was one such age and the twentieth is another."

It is interesting to see both Professor Wolf and Mr. Edward MacCurdy, the former in actual words and the latter by implication, drawing attention to a feeling of need for enquiry into the shocking derangement of human affairs. It is a need felt now as never before by the mass of people, though the need is little understood and seldom expressed effectively.

If we stop for one moment to think of the great store of knowledge we possess, documented, charted, ready to our hand ; of the unprecedented resources at our disposal, sufficient, if properly used, to raise incomparably the standard of human life. If, at the same time, we contemplate the exploitation and destruction of our fellow-men, the tyranny, oppression, chaos, waste and ugliness about us, at once we must begin to wonder at the paradox. Do we not feel the confusion in our own being, a frustration of our own longings ? De wo not feel a need for a balance to be struck between human needs and human means, a stirring of desire to get some harmony between human endeavour and human relationship ? And, with those things, to get a more orderly relationship with and a greater depth of understanding of Nature ? Our needs are complex, variable, and infinite and difficult to recognise, much more to understand, but until we begin to examine them we cannot hope to achieve their fulfilment with our means. There is no ready remedy, no golden rule. Over one hundred years ago Shelley warned us of the predicament we were about to face when he wrote in his " Defence of Poetry." " We have more moral, political and historical wisdom than we know how to reduce into practice ; we have more scientific and economical knowledge than can be accommodated to the just distribution of the produce which it multiplies."

Shelley also wrote :—

> " Thought
> Alone, and its quick elements, Will, Passion,
> Reason, Imagination, cannot die ;
> They are, what that which they regard appears ;
> The stuff whence mutability can weave
> All that it has dominion o'er, worlds, worms,
> Empires and superstitions."

Thought is the only remedy, thought, careful and diligent, bold and patient, thorough and imaginative.

Although the future has so far always proved and always will prove different from the past, we turn inevitably to the past for guidance in the solution of present-day problems. There is much in these books to give us inspiration. We must study the past with an eye to the present and the present with an eye to the future. Mr. MacCurdy and Professor Wolf give us material with which to implement that study, and have both set out their material with brilliant clarity. Neither book is concerned merely with one department of human thought and endeavour. Mr. MacCurdy's subject is as wide as the most comprehensive mind in history. Professor Wolf's as wide as " the age of Reason, the age of Criticism, the Philosophical century," an age in which as he puts it, " All the intellectual and moral forces of the age were harnessed to the chariot of human progress, as they had never been harnessed before." Both books are concerned with different phases of an age of tremendously vital significance ; the period in which the habit of scientific and critical thought was born. Not the remote theological thought of the religious thinker ; not the metaphysics of the professional philosopher ; not the amassment of superficial knowledge of the traditional

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* *The Notebooks of Leonardo Da Vinci.* Arranged, rendered into English, Introduced and Edited by Edward MacCurdy. 2 vols. 4to. 656 pp. + 32 pl. and 640 pp. + 32 pl. London : Cape, 1938. £3 3s.

A History of Science, Technology and Philosophy in the Eighteenth Century. By Professor A. Wolf. La. 8vo. 814 pp. + 345 illus. London : Allen & Unwin. 1938. 25s.

culture expert but thought based upon vigorous, scrupulous and critical investigation into everyday conduct, everyday events, and the everyday workings of Nature.

In both books we can see an expression of thought as a mental process " with its prolixities docked, its dullness enlivened, its fads eliminated, its truths multiplied." They throw a light over a field of human endeavour which, to all who read them, must reduce in varying degrees, the number of mysteries. To those of us who believe that everything in life worth living for lies along the path of enlightenment there comes a conviction, sooner or later, that much of the knowledge we have gained is of little value when put to the test of applying it to everyday life ; when used in endeavours to better our existence, or facilitate relations with those about us. This knowledge is found so often to be of poor stock, made up of commonplace beliefs and prejudices, Seldom do we investigate the basis of that knowledge throughly, or the expediency of that conduct. If we do so we generally find that we rely upon traditional usage and our own individual conception of working assumptions of the past, or that conception we receive by " suggestion."

This maintains not only in our dealings with the trivial everyday problems, but, even to a greater degree, with the larger ones involving issues of importance. In adopting usage of the past, as we do, in the face of unprecedented problems and conditions we create further and unnecessary problems, but we defend our conduct with the rationalisation that we must live, we must get on or get out. It is a deep rooted belief and a fond and foolish belief that past methods, used to achieve past deeds and past expressions of the spirit, are generally good for us and to be relied upon because they are well tried by time and use.

The value of Professor Wolf's book surely lies in the fact that, in a language used to express facts and purposes, he tells the story of a hundred years of endeavour in man's highest forms of activity. His is a guide to the state of knowledge in the eighteenth century, which, in historic time, was only yesterday and upon which is based a great deal of our knowledge and practice to-day. In the admirably simple description of progress in the fields of science and technics, including about forty pages on building technology, we can see the slow and painful processes by which men reached " conclusions " in the " Age of Reason." Those conclusions have become part of the continuity of reason. They must be compared with the conclusions reached to-day in the present day intensity of life. To say they were heroic would be right. It would also be right to say that they were puny. We have cause to be amused at the ponderous apparatus used by those eighteenth century investigators and shown in the extraordinarily interesting collection of illustrations in Professor Wolf's book, but there is something pathetically heroic and something great in the quality of faithful care expressed in them. We have cause to admire our machinery and apparatus to-day but we have little cause to admire our use of it and the state of knowledge in this the 20th century.

Contemporary writers in the social fields of art and science are calling more and more attention to art as a mode of knowledge. A more fruitful field of investigation can hardly be imagined. That is to say art freed from the overloading of traditional culture. Mr. MacCurdy does a great service when he gives us Leonardo's notebooks in the manner that he does. We see Leonardo as a great thinker, a great inventor, a great seer and a free and audacious individual. Above all we see him as a great artist. An illustration in Volume I " Alpine Valley with Town," clearly shows Leonardo's preoccupation with the cosmos and illustrates Mr. MacCurdy's question quoted above, " what thinker has ever possessed the cosmic vision so insistently ? "

After reading this book no one can possibly retain the almost mythical figure of the Leonardo of the legends, nor the picturesque figure given us by most of his biographers. We remain in awe. Indeed " No one can be indifferent to Leonardo," but through the intensely interesting medium of modern research we see him more clearly. A man with no strange messianic quality but a man with inexhaustible energy in investigation. An outstanding example of self-abnegation to critical thought and continuous effort to gain what he himself said was the " chief gift of Nature "—liberty. As Mr. MacCurdy says in his preface : " For the capricious volatile prodigy of youthful genius which the *légende* has bequeathed [modern research] has substituted a figure less romantic, less alluringly inexplicable but of even more varied and astonishing gifts. His greatness as an artist has suffered no change but modern research has revealed the ordered continuity of effort which preceded achievement."

Of these authors and the men of whom they write we may well say, in paraphrase of the concluding words of Mr. MacCurdy's preface. They interpreted man's highest aim to consist in seeking to know and to hand on the lamp of knowledge.

BASIL WARD [*A.*]

THE NEW LANDSCAPE ARCHITECTURE

GARDENS IN THE MODERN LANDSCAPE. *By Christopher Tunnard. La. 8vo. 188 pp. London : Architectural Press. 1938. 15s.*

If the quantity of advice available to the amateur gardener were any criterion, the art of gardening and garden design should be flourishing now in England. Popular periodicals abound in articles on the subject, and books on gardening are notoriously good sellers. Yet it is not often that the results do credit to the advice. Indeed, it is sometimes difficult to avoid the suspicion that English gardening is in a fair way to being killed by kindness, even though the advice should be as provocative of thought as that contained in Mr. Christopher Tunnard's *Gardens in the Modern Landscape.*

As its title implies, Mr. Tunnard's book is intended to have only a temporary appeal. This is a pity, since, granted that a book on garden design is necessary (and students might certainly benefit by a broad, unbiassed discussion of principles) Mr. Tunnard gives ample evidence that he could write one that would be rather less of a period piece than the one under review. He has noticed, however, that " contemporary garden design has not even yet caught up with contemporary trends in architecture," and he is determined that it shall " catch up." The result is a surprising display of ingenuity in the use of such familiar cliches as " new materials and methods," " sociological necessities," and " outworn systems of æsthetics"; and many readers might be discouraged from finding the real nourishment in the book by these unnecessary condiments.

This nourishment is to be found mainly in the section entitled " The Planter's Eye." Here the author is obviously writing from his own experience, an experience keenly felt, and, therefore, perhaps, clearly expressed. As one reads, one is gradually permitted to see with his eye, and at the end one is conscious that one's own experience has thereby been broadened. The section is a discussion of the problems of light, form and colour in planting, with some general indications of the types of solutions that have been found satisfactory. This is real theory and one could have wished for more of it. The problem of seasonal changes is one that many people find extremely tantalising, and a fuller treatment of this and other aspects of planting would have been useful.

For the rest there is an interesting and generally useful, though not always quite accurate, historical introduction. It is a little destructive of confidence, for instance, to come across the surprising statement that " Inclosure . . . became legal in 1701," even if it be only in a footnote ; but this is a small point, for which the inclusion of a short bibliography can be accepted as atonement. There is also an attempt to describe the contribution of the landscape gardener to that wider planning for the accomplishment of which conditions are not at present favourable. Whether the conditions will ever be favourable and whether, if they are, the results will be in any way similar to what Mr. Tunnard imagines, is perhaps debatable. As a contribution to the debate, Mr. Tunnard's views are worth having, even though it is possible that the student of 2038 may look back on them with the same sort of amusement as is derived by Mr. Tunnard from the perusal of the theories of the English Landscape School of the Eighteenth Century.

Finally, a word may be said about the production of the book, which has not served the author as well as he deserves. It is extremely irritating to have to break off in the middle of a sentence and turn over three or four leaves of extraneous material before being able to finish it. A good many not very pertinent pages, explained in news-reel captions, are inserted in this way, with the result, as one fears, that a book that would have been a good seven-and-sixpennyworth is published at fifteen shillings. W. A. Eden [*A.*]

SOME TECHNICAL BOOKS

SIMPLE CONSTRUCTION

Building Construction for National Certificate, Vol. I. *By E. G. Warland. London : The English Universities Press, Ltd. 1938. 6s.*

The passing of examinations is a necessary evil, and the ability to pass them is not always an indication of real knowledge in the examinee. Mr. Warland's book is the first of a series of three intended to cover the first year's syllabus of a National Certificate Course. Assuming the necessity for examinations, this book fulfils very well its purpose of getting students through a course and past an examination. It is packed with facts, is succinct and excellently illustrated with numerous isometric drawings of the kind for which the author is justly celebrated. Since it covers foundations, brickwork, masonry, carpentry, joinery, roof coverings, external plumbing, plastering and materials in 149 pages, including illustrations, the book can be said to be somewhat superficial. Nevertheless it does convey a surprising amount of information, with no serious omissions on elementary facts. But it is necessarily confined to " what is done " and hardly attempts to say " why it is done," or even " how it is done."

It would be an excellent thing if someone could write a book on the craft of building which would aim first at making craftsmen who understand what they are doing, before teaching students what they should say in order to pass examinations. This book, on the author's admission, is confined to traditional methods of construction—the stock stuff of technical schools, and of many schools of architecture. It ignores almost completely the more recent developments in building technique, many of which are now everyday practice. For this book the Building Research Station might never have existed. This is not a criticism of the book—far from it—but of the system which has made it necessary. The student who has absorbed all the knowledge in it may mildly wonder why parapets show efflorescence, why paintwork bulges off plaster, why renderings craze, why ceilings fall down, and why partitions crack, but he will not find the answers here. To-day it has become essential to know " why "—to study the basic elements of building, so that they can be applied to new materials and new forms of construction ; but examination systems still take little notice of that. An example may illustrate this point. If the student who has read this book is confronted with a building having a reinforced concrete frame and floors, the walls infilled with cavity brickwork and steel windows, the interior surfaces of plywood panelling and wallboard laid in the shuttering, steel trim and magnesite floors —all nowadays common elements of building—he will be entirely at sea, because he will have learnt nothing about them from this book. It is true that the author may intend dealing with these things in the next two volumes, but if the student were *first* taught what functions the elements of a structure have to perform, he would be able to understand and judge any unfamiliar form of construction with which he might be confronted. The failures all too common in building to-day are largely the result of architectural and building students being taught traditional (and often obsolescent) forms of building without an understanding of the reasoning which created their forms, and which must govern all new forms.

TIMBER BUILDINGS

Timber Buildings for the Country. *Edited by E. H. B. Boulton. 4to. 96 pp. London : Country Life. 1939. 10s. 6d.*

When the three little pigs built their houses there was more than chance behind the choice of materials. The first one, " I will build my house of hay,—And dance around all day " ; next, " I will build my house of twigs," both happy and inconsequential. Lastly, and very English, " Work and play don't mix, I'll build my house of bricks."

It is this last, wise, rather smug, " I told you so " little pig that sits in the back of the average house-builder's mind and finally calls his bluff. How splendid it would be, they may think, to have a wooden house, simple, warm and free. But behind lurks the fear, " I'll blow, and I'll blow, and I'll blow your house down " ; a fear which the cheapest and thinnest fletton wall seems to dispel. So the timber house fades miserably and the fletton wall is built.

Now, before this happens we must produce Mr. Boulton's book. In it there are photographs of houses on mountains and the plains and close upon the sea ; buildings made to withstand the elements, sun and storm, wind and flood ;

buildings which may be called the architecture of leisure, garden houses, clubs and pavilions.

The author writes: "We are not concerned with controversies about taste." Even so there are among these examples ones which he can have little reason for including in the book. Unfortunately they are examples from England, and they demonstrate most aptly that characteristic which Professor Abercrombie decries in his introduction, "The influence of the army hut."

It is a pity that these last few pages and so many of the competition drawings were included. They detract from the other examples, which are carefully chosen, well photographed and reproduced, and which are new to the architectural Press, examples which vary from pre-fabricated country houses by Richard Neutra to a thatched barn at Goodwood from which emerges an aeroplane.

Mr. Boulton is not, however, concerned with taste. His aim is to convince others of the durability, the warmth and the possibilities of construction of the wooden building, and to show its sympathy with the countryside. His object is to enlighten the "pig-headed."

H. T. Cadbury-Brown [*A.*]

BRITISH STANDARDS INSTITUTION. No. 566. 1938

British Standard Terms and Definitions Applicable to Hardwoods and Softwoods. *43 pp., with Index. 8vo. Paper covers. 2s. net.*

This is a most useful and complete set of definitions of the physical properties, seasoning, conversion, defects, market sizes and quantities of timber.

There are sections on "Plywood Terms" and "Joinery Terms."

It is excellently illustrated by photographs, photomicrographs and line diagrams.

The work is arranged into two columns, giving each term and the extent and limits of the meaning that the term is intended to convey.

It must be remembered that these terms are henceforth British Standards, which will be taken as conclusive in Courts of Law.

Whatever we might have in the past imagined a term to mean, if it differs in any detail from the standard it is wrong.

It is unfortunate that a staff bead, a (sash) "guard" bead and an ordinary bead worked "on the solid from the face" are all described as a "Bead" without giving the first two their appropriate prefixes.

A circular sinking is described as a "Hollow Groove," and the "Splay" might with advantage have been shown next to the "Chamfer," when it could have readily been seen that the "Chamfer" reduces only part of the edge, but the "Splay" takes the whole edge. The "Splay" is shown on the succeeding page in a diagram which might have been clearer.

This little book may well be regarded as indispensable by all who have to specify, or approve, timber.

G. N. Kent [*L.*]

DECAY OF SOFTWOODS

Principal Decays of Softwoods used in Great Britain. *By K. St. G. Cartwright, M.A., F.L.S., and W. P. K. Findlay, M.Sc., D.I.C. La. 8vo. 106 pp.+16 pl. H.M. Stationery Office. 2s. 6d.*

This book is the second of a series produced by the Forest Products Research Laboratory dealing with the fungi causing decay in the principal commercial timbers. The first dealt with English oak. The object of these publications is "to facilitate recognition of the fungi responsible for the deterioration of timber." The present volume is thorough and represents the findings of many years' work at Princes Risborough. Full details, with enough illustrations of each fungus are given, including such matters as the areas of its occurrence, its microscopic details, its physiological data, and its economic importance.

The book is of first importance to the forestry officer, next to the timber merchant, and last of all to the architect, who commonly has to use what timber he can get. It will, however, be essential to those architects who wish to make a close study of timber. It is worth noting that among species very resistant to decay are yew, cedars, Californian redwood and Southern cypress. The basis of this resistance is probably mainly chemical and is due to the presence of substances in the wood which are poisonous to fungi. At the same time a very dense wood has more resistance than a light, porous one of the same chemical composition.

Creosote is an enemy to most fungi, but not all. Further, where creosote is used, it may be necessary to incise certain timbers to ensure penetration of the preservative into the heart of the timber. There is finally confirmation of the fact that properly seasoned timber which is kept either dry in use or treated with preservatives is a most durable material, since it does not deteriorate with age alone.

WELDED STEELWORK DATA

Handbook for Welded Steelwork. *8 vo. 220 pp. London: Institute of Welding. 1938.*

A handbook compiled by the Institute of Welding to meet the need for a standard reference and data book on welded construction. The book includes tables of properties, sections, etc., and calculations for typical welded construction.

THE FLAT BOOK

Four Hundred Illustrations for Five Shillings

On 13 March Messrs. Heinemann will publish a handbook to the design and equipment of flats written by Dr. J. L. Martin and S. Speight, the Headmaster of the Hull School of Architecture and his wife. The book, with its 400 photographs and several plans, will be a handy exhibition of everyday things, as near a complete guide to equipment and furnishing as could be wanted. The authors in their text expound the principles of flat design and give what is probably the first comprehensive guide to the science of flat dwelling and home planning generally in modern conditions in a way that will be equally useful both for architects and for their clients.

The first few pages deal with the essential conditions and planning generally, then each apartment is considered in turn, its services, fixed and movable equipment, its finishings and fabrics. At the end bibliographies, lists of addresses and a good index complete a marvellous five shillingsworth.

Review of Periodicals

Attempt is made in this review to refer to the more important articles in all the journals received by the Library. None of the journals mentioned are in the Loan Library, but the Librarian will be pleased to give information about price and where each journal can be obtained. Members can have photostat copies of particular articles made at their own cost on application to the Librarian.

Normally the journals referred to in this review, all of which are in the R.I.B.A. reference library, cannot be borrowed. Members are, however, asked to encourage their local public libraries and their local society's library to take as many journals as they can afford; and they are asked, for the convenience of local members, to notify the R.I.B.A. of what journals are known to exist in public or private hands in their own neighbourhood.

SCHOOLS

ARCHITECTS' JOURNAL. *1939. 16 February. P. 282.*
Two schools at Sutton Coldfield; a senior boys' and girls' school for 480, and an infants' school for 300 and junior school for 400. By Nicol, Nicol and Thomas [*A.*].

DAS WERK (ZURICH). *1939. February. P. 45.*
The Gottfried-Keller school at Basle, and a kindergarten school, by J. Maurizio.

DAS WERK (ZURICH). *1939. February. P. 55.*
Girls' school at Zurich by H. Herter, with kindergarten and good gymnasium and domestic science rooms.

DAS WERK (ZURICH). *1939. February. P. 58.*
Kindergarten at Zurich, by H. Herter.

АРХИТЕКТУРА (MOSCOW). *1939. No. 1. P. 52.*
A number of Soviet nursery schools, including three in blocks of flats.

MUSEUMS AND EXHIBITIONS

LA CONSTRUCTION MODERNE (PARIS). *1939. 19 February. P. 202.*
The Musée des Travaux Publics, Paris, by A.-G. Perret.

MODERNE BAUFORMEN (STUTTGART). *1939. February. P. 65.*
The second German Exhibition of Architecture and Handicrafts. Models include the new "Runde Platz," Berlin; the headquarters of the General Staff; buildings adjacent to the Tempelhof aerodrome; the enlarged Chancellery; the "Brown House," Munich; and the huge Party School at Chiemsee.

LIBRARIES

MODERNE BAUFORMEN (STUTTGART). *1939. February. P. 109.*
Two pleasant free libraries in Stuttgart, by E. Weippert.

CIVIC

R.I.B.A. JOURNAL. *1939. 20 February. P. 387.*
City of Westminster Central Depot for disposal of house refuse, by C. Grey Wornum [*F.*] and Lionel Smith [*A.*].

ARCHITECT AND BUILDING NEWS. *1939. 24 February. P. 247.*
Eltham police station, by Pinckney and Gott [*F./L.*].

ARCHITECTS' JOURNAL. *1939. 23 February. P. 321.*
Result of the Newcastle town hall competition. Review of the premiated designs, and extract from the winners' report.

HOTELS AND RESTAURANTS

ARCHITECTS' JOURNAL. *1939. 23 February. P. 336.*
"Foresters Arms," Newcastle-under-Lyme, by E. Forster and Graves.

OFFICES

ARCHITECT AND BUILDING NEWS. *1938. 23 December. P. 334.*
New offices for Bakelite, Ltd., by O. P. Bernard [*F.*]. The products of the firm have been extensively used in the internal structure and finishes.

SHOPS

MODERNE BAUFORMEN (STUTTGART). *1939. February. P. 95.*
Sweet shop in Vienna.

INDUSTRIAL

ARCHITECT AND BUILDING NEWS. *1939. 17 February. P. 222.*
The "Dehn" Laundry, Copenhagen, by Poul Henningsen. A lightly constructed steel frame building with an outer and inner skin of building board.

ARKKITEHTI (HELSINGFORS). *1938. No. 12. P. 183.*
Grain silo at Seinajoki, Finland.

TRANSPORT AND BRIDGES

CONCRETE AND CONSTRUCTIONAL ENGINEERING. *1939. February. P. 99.*
Illustrations and descriptions of a number of reinforced concrete road bridges in Great Britain.

WELFARE AND COMMUNITY BUILDINGS

ARCHITECT AND BUILDING NEWS. *1939. 24 February. P. 241.*
SS. Peter and Paul Home for the Church of England Waifs and Strays Society, at Bellingham, Catford, by N. F. Cachemaille-Day [*F.*].

THE BUILDER. *1939. 24 February. P. 385.*
The Mackenzie hall and reading-room, Brockweir, by T. Alwyn Lloyd [*F.*].

SCOTTISH ARCHITECT AND BUILDERS JOURNAL. *1938-39. December-January. P. 23.*
Public baths, health offices and clinic, Coatsbridge, by James Davidson & Son.

HOSPITALS

ARCHITECT AND BUILDING NEWS. *1939. 17 February. P. 214.*
Bute Hospital, Luton, by Parrott and Dunham [*L./A.*]. 132 beds in the general hospital, and 24 in the paying patients block.

ARCHITECTS' JOURNAL. *1939. 23 February. P. 314.*
Result of the St. George's Hospital Competition. Assessors' report and review of some of the designs.

SPORTS BUILDINGS

SCOTTISH ARCHITECT AND BUILDERS JOURNAL. *1939. February. P. 19.*
Ice rink at Murrayfield, by J. B. Dunn & Martin, at Dundee-Angus by W. M. Wilson, at Kirkcaldy by William W.

Williamson & Hubbard, at Beresford Terrace, Ayr, by J. & J. A. Carrick.

DAS WERK (ZURICH). *1939. February. P. 52.*
Gymnasium near Basle, by J. Maurizio.

SLOVENSKY STAVITEL (BRATISLAVA). *1938. No. 11-12. P. 237.*
Swimming bath and restaurant in Czechoslovakia, by B. Fuchs

THEATRES AND CINEMAS

LA CONSTRUCTION MODERNE (PARIS). *1939. 19 February. P. 217.*
" Paris Soir," cinema, Paris, by Charles Sielis.

EDILIZIA MODERNA (MILAN). *1938. October-December. P. 4.*
" L'Eliseo," a renovated theatre in Rome.

RELIGIOUS

L'ARCHITECTURE (PARIS). *1939. February. P. 55.*
Carmelite monastery at Haifa, Palestine, by Marcel Favier.

SCHWEIZERISCHE BANZEITUNG (ZURICH). *1939. 11 February. P. 73.*
Catholic church and parsonage at Arosa, by W. Sulser.

HOUSES

ARCHITECTS' JOURNAL. *1939. 16 February. P. 295.*
Timber house at Halland, Sussex, by Serge Chermayeff [*F.*].

L'ARCHITECTURE (PARIS). *1939. February. P. 69.*
Large house at Cairo for Awad Pacha, by A. & G. Perret.

BYGGMÄSTAREN (STOCKHOLM). *1939. No. 3. P. 19.*
Good prefabricated house, by Erik Friberger. Steel structure with an infilling of wood panels about 3 ft. 6 ins. wide and one storey in height.

BYGGMÄSTAREN (STOCKHOLM). *1939. No. 3. P. 24.*
Examples of small prefabricated houses in the U.S.A.

FLATS

ARCHITECT AND BUILDING NEWS. *1939. 17 and 24 February. PP. 220, 255.*
A paper on flats, by T. P. Bennett [*F.*]. There is an appendix setting forth the outgoings in connection with a block of flats recently designed by Mr. Bennett.

ARCHITECTS' JOURNAL. *1939. 23 February. P. 339.*
Working-class flats at Liverpool, by L. H. Keay [*F.*]. Assistant F. H. Morley [*A.*].

EQUIPMENT

L'ARCHITECTURE D'AUJOURD'HUI (PARIS). *1939. January.*
Number on the equipment of the home. Almost entirely photographic illustrations—beds, sofas, wardrobes, tables, desks, built-in furniture, bedding, furnishing materials, rugs, wall and floor coverings, paint, lighting, silver ware, dishes, glass, kitchens, heating and ventilation, etc.

DE 8 EN OPBOUW (AMSTERDAM). *1939. 4 February. P. 21.*
Furniture and interiors, by J. J. P. Oud.

EDILIZIA MODERNA (MILAN). *1938. October-December. P. 22.*
Pleasant sketches for nursery furniture.

LAW

R.I.B.A. JOURNAL. *1939. 20 February. P. 373.*
Paper on " Some Legal Aspects of an Architect's Practice," by Sydney Redfern.

HISTORICAL

COUNTRY LIFE. *1939. 28 January. P. 90.*
Well illustrated article on lesser known Georgian squares in Clerkenwell, by Christopher Hussey.

BIOGRAPHICAL

APXNTEKTYPA (MOSCOW). *1939. No. 1. P. 31.*
Illustrated article on the work of the Russian architect Schouko. Illustrations include the Gorki Theatre at Rostov, and projects for the Lenin Library, the Soviet Pavilion at the Paris Exposition, and the Palace of the Soviets.

A.R.P.

THE BUILDER. *1939. 24 February.*
The second supplement on structural precautions against air attack. Articles on partial protection, by Oscar A. Bayne [*A.*] ; A.R.P. Structures, by Stanley Hamp [*F.*] ; Home Office Engineers' Report on air raid shelter policy ; C.P.R.E. Memorandum on national camps for evacuation.

COUNTRY LIFE. *1939. 11 February. P. 150.*
Article on " Structural precautions in the new house," by Oscar A. Bayne [*A.*].

TOWN AND COUNTRY PLANNING

HOUSING AND TOWN PLANNING (STUTTGART). *1938. No. 3-4. P. 16.*
Replanning of the central area of Sheffield, by C. G. Craven.

ARCHITECTURAL FORUM (NEW YORK). *1939. February. P. 74.*
" Main Street, U.S.A.", a section dealing with the development of central shopping areas—" nobody ever quite knows which came first, the people or the stores, or why the centre forms exactly where it does, but the end product is clear : the principal shops in most communities huddle together within an area of a few blocks, usually on a single street." Bridgeport, Connecticut, is taken as a typical case.

Typical " Main Street " building types, with " pace-setting exteriors," are illustrated on PP. 89-108, and deal with banks, women's clothing, restaurants, a market, shoe store, men's clothing, theatre, hotel rooms, beauty shop, blueprint shop, drug stores, jewellers, bakery, and an office building.

A short bibliography of store design is included.

GENERAL

L'ARCHITECTURE (PARIS). *1939. February. P. 37.*
Article on architectural perspective, by Pierre Olmer.

ARCHITECTURAL FORUM (NEW YORK). *1939. February.*
No. 2 of the supplement *Plus*. Paintings, drawings and remarks, by Fernand Leger ; R. Neutra on " Regionalism in Architecture " ; James Johnson Sweeney on " Alexander Calder : Movement as a Plastic Element," with fine multiple flash photographs and sketches for a water ballet designed by Calder. A tuberculosis clinic at Alexandria, by Gardella and Martini, is somewhat inadequately illustrated.

BYGGMÄSTAREN (STOCKHOLM). *1939. No. 5.*
Special issue on modern English architecture, illustrating work by Tecton, F. Gibberd [*L.*], Maxwell Fry [*A.*], Connell, Ward & Lucas [*AA. & F.*], and R. F. Jordan [*F.*].

DAS WERK (ZURICH). *1939. February. P. 33.*
Two groups of bronze statuary, by Karl Geiser, in front of the gymnasium at Berne.

Accessions to the Library

1938-1939—VII (*Concluded*)

Lists of all books, pamphlets, drawings and photographs presented to or purchased by the Library are published periodically. It is suggested that members who wish to be in close touch with the development of the Library should make a point of retaining these lists of reference.

Any notes which appear in the lists are published without prejudice to a further and more detailed criticism.

Books presented by publishers for review marked R.
Books purchased marked P.
* *Books of which there is at least one copy in the Loan Library*

ALLIED ARTS AND ARCHÆOLOGY—(*concluded*)

DEFRIES (A.) 7.036.6
Purpose in design. A survey of the new movement *etc.*
$9\frac{3}{4}''$. xv + 238 pp. + pls. Lond. : Methuen. 1938. £1 1s. R.

ROYAL SOCIETY OF BRITISH SCULPTORS 73.036.6 (42)
*R.B.S. Modern British sculpture.
11″. xi + (4) pp. + 108 pls. Lond. : Country Life. 1939. R. *and presented by the Society.*
No. 2 of 550 copies.

SURREY ARCHÆOLOGICAL SOCIETY
Surrey Archæological Collections. Vol. xlvi.
1938. R.

SUSSEX ARCHÆOLOGICAL SOCIETY
Sussex Archæological Collections. Vol. lxxix.
1938. R.
Including :
Roman villa at Angmering. By Leslie Scott.
Chichester Workhouse [17th-cent.].

EXETER DIOCESAN ARCHITECTURAL AND ARCHÆOLOGICAL SOCIETY
Transactions. 3rd series, vol. iv, pt. iii (xv of whole).
1937. R.

SOCIÉTÉ FRANÇAISE D'ARCHÉOLOGIE
Congrès archéologique de France. 99e session . . . Amiens . . . 1936.
1937. R.

ROME : BRITISH SCHOOL AT ROME
Annual report : 37th, [on] 1936-37. [1938.] R.

BUILDING SCIENCE

MATERIALS

TAYLOR (F. W.) *and* THOMPSON (S. E.) 691.32 + 693.51/55
A Treatise on concrete, plain and reinforced.
4th ed. Concrete, p— and r—. By F. W. T—, S. E. T—, and Edward Smulski. With a chapter by H. C. Robbins.
Reprint. 2 vols. 9″. New York : Jn. Wiley. 1925 (1931). (£2 ; £1 17s. 6d.) P.

CONSTRUCTION

BRITISH STANDARDS INSTITUTION 69 (083.74)
British standard specifications, cont. :
693.068.39 : 693.54
No. 826 . . . for steel storage bins and racks.
1939. 2s. R.

CEMENT AND CONCRETE ASSOCIATION 693.51
Concrete handbooks :
* No. 4. Concrete practice.
$8\frac{1}{2}''$. 60 pp. Lond. [1939.] R. (2).

CONCRETE YEAR BOOK
——. 1939. Oscar Faber *and* H. L. Childe, *editors.*
[1939.] 4s. P.

INSTITUTE OF WELDING 693.54 : 621.791.5
Handbook for welded structural steelwork.
$8\frac{1}{2}''$. 220 pp. incl. pls. Lond. 1938. R.

BOULTON (E. H. B.) 694.1 : 72.09
*Timber buildings for the country.
$9\frac{3}{4}''$. (iv) + 96 pp. Lond. : Country Life. 1938. 10s. 6d. R. & P.

SANITARY SCIENCE, EQUIPMENT, PROOFING
696.11 : 628.1 (42.1)

GEOLOGICAL SURVEY OF GREAT BRITAIN (*formerly* OF THE UNITED KINGDOM) (*now under* DEPARTMENT OF SCIENTIFIC AND INDUSTRIAL RESEARCH)
Memoirs, *etc.*
The Water supply of the County of London from underground sources. By Stevenson Buchan.
$9\frac{3}{4}''$. vi + 260 + (iv) pp. + 2 folding pls. Lond. : H.M.S.O. 1938. 6s. R.

WARREN (H. G.) 696.12
Drainage of buildings. (Technical Press Manuals.)
$7\frac{1}{4}''$. (viii) + 84 pp. Lond. : Technical Press. 1938. 3s. 6d.
Presented by the Author [*A.*].

SUTHERLAND (R. O.) 696.92 : 696.93
The Relation of natural and artificial illumination in architecture. (Architects' conferences. [Joint Committee of Architects and] Electric Lamp Manufacturers' Association.)
dupl. typescript. 13″. 1939.
Presented by the Association.

OVERTON (L. J.) 697 + 697.9
*Heating and ventilating.
3rd ed. $8\frac{1}{2}''$. vi + 294 pp. Manchester : Sutherland Pubg. Co. 1939. 12s. R. & P.

BAYNE (O. A.) 699.895
Structural precautions against air attack. Theory & practice.
$12\frac{1}{2}''$. var. pp. Lond. : The Builder. [1938.] R.

HALDANE (J. B. S.) 699.895
A.R.P.
Reprint. $7\frac{1}{4}''$. 203 pp. Lond. : Gollancz. 1938. 7s. 6d. P.

ENGINEERING

SOCIETY OF ENGINEERS
Transactions for 1937. [With index 1910-37.]
[1938.] R.

INSTITUTION OF CIVIL ENGINEERS
List of members.
1938. R.

TOPOGRAPHY

LONDON TOPOGRAPHICAL SOCIETY
Annual report : 38th . . . covering . . . 1937.
[1938.] R.

BOOTH (CHARLES) *and others* 91 (42.1) : 3
Life and labour of the people in London.
91 (42.1) : 726.54
Third series : Religious influences. [With maps showing parish boundaries.]
2 vols. : 2 : London north of the Thames : the inner ring. 3 : The City of London and the West End.
8o. Lond. 1902.
Presented by Mr. J. E. Yerbury [*F.*].

TOWN AND COUNTRY PLANNING, RURAL PRESERVATION

MINISTRY OF HEALTH 711.111.5 : 912
[Town and country planning.] Preparation of planning maps. (Memo. T. & C.P. 5.)
pam. 13¼″. Lond. 1939. R.
With letter accompanying this and T. & C.P. 10. (T. & C. P. 14.) dupl. typescript.

711.4 (439 B)
UNION DES VILLES ET COMMUNES DE FRANCE *and others*
Urbanisme. Revue mensuelle *etc.* [Special number :] Budapest. No. 50 (Dec.).
11″. Paris. 1936.
Presented by M. Vago Jozsef [Hon. Corr. Mem.].

MINISTRY OF HEALTH 711.416 : 34
Town and country planning. Restriction of Ribbon Development Act, 1935.—Reservation of land for new streets and widenings. (T. & C.P. 10.)
Revised ed. leaflet. 9¾″. Lond. : H.M.S.O. 1939. 1d. R.
With letter accompanying T. & C.P. 5 and this leaflet : *see* [Town and country planning.] Preparation, *etc.*

CEREGHINI (MARIO) 711.4—163 (45 L)
*Verso il nuovo centro di Lecco.
8¾″. (viii) + 136 + (ii) pp. + pls. + folding pl. Lecco : Rivista "Lecco." 1938.
Presented by the Author (2, one through the Exhibition Sub-Committee).

CARDIFF CIVIC SOCIETY
Annual report : 5th, 1937-8.
[1938.] R.

DRAWINGS AND PHOTOGRAPHS

GAIETY THEATRE, *London*
Working drawings. E. Runtz & Co., archts.
20 sheets in 2 pfos. *Repr.* (*coloured*). [19—.]
Presented by Mr. J. H. Taylor [L.].

LEAGUE OF NATIONS BUILDINGS, *Geneva*
The League of Nations Palace. Architects : Broggi, C., *etc., MS. title.* [Actual building.]
9 pls. in pfo. *Phots.* (*mounted*). [19—.]
Also plates : [designs by VAGO Jozsef]. [Originally inserted in VAGO, Etudes . . ., 1931.]
(Inserted in same pfo.) 7 pls. *Repr. of D.* (*mounted*). [19—.]
Presented by M. Vago [Hon. Corr. Mem.].

KNIGHT (F. W.), *draughtsman*
Parish churches : Harlestone, Northants (6) ; Hitchin, Herts. : screen (1). Measured drawings.
7 sheets. *Pencil D., coloured.* 1910 ; (1906) 1909.
Presented by the draughtsman [F.].

TODDINGTON, *Glos.*
T— Manor. [? Lord Sudeley, archt.] Exts.
2 sheets. *Water-colour D.* [183—.]
Presented by the Rt. Hon. Lord Joicey.

LONDON, *City* : PARISHES—ST. MICHAEL LE QUERNE
Plan of the parish of St. M— *etc.* [With view of the church of St. M— *etc.*] R. Tress and Chambers, del.
1 sheet. *Lith.* 1852.
Presented by Mr. J. L. Douthwaite, Guildhall Librarian.

UNIVERSITY COLLEGE, *London*
——. Extensions [including Slade School]. Perry [(J. Tavenor)] and Reed, archts. J. T— P—, del. (one). Exts.
2 sheets. *Ink D.* 1881. (£3.) P.

SCALE OF ANNUAL SALARIES FOR ARCHITECTS

The Council, at the request of the Official Architects' Committee and the Salaried Members' Committee, have agreed to reprint in the JOURNAL the following Scale of Annual Salaries for Architects which was approved by the Council on 21 June 1937. Members are reminded that copies of this scale can be obtained on application to the Secretary and that enquiries concerning the scale and its application will be dealt with by the Salaried Members' Committee. It has also been decided to publish the scale in the forthcoming issue of the R.I.B.A. *Kalendar.*

SCALE OF ANNUAL SALARIES FOR ARCHITECTS

Architects—	
(*a*) Chief Architects	£1,000 to £2,500
(*b*) Deputy Architects . .	£750 to £1,800
(*c*) Assistant Architects . .	£500 to £1,250
Architectural Assistants	
(*d*) Principal or Managing Architectural Assistants . .	£450 to £600
(*e*) Senior Architectural Assistants	£325 to £450
(*f*) Architectural Assistants	£210 to £325
(*g*) Junior Architectural Assistants—according to experience, training and ability	£120 to £210

NOTES

1. "Architects" [(*a*), (*b*) and (*c*)] are those who function in an executive capacity, in the same way as partners in a private firm.
2. In all cases the salaries are gross—inclusive of amounts deducted for pensions, superannuation, etc.
3. The salaries suggested for Chief Architects are based on an average volume of executed work from £75,000 to £1,000,000 per annum over a short period of years, bearing in mind the type of work and the responsibilities involved, Deputy and Assistant Architects being paid on a *pro rata* basis. In exceptional cases and when the volume of the work is greater the amount of the salary should exceed the figures given.
4. The scale as regards (*d*), (*e*), (*f*) and (*g*) is applicable to the staffs of Public and Municipal Offices and of Commercial Undertakings, and to Private Practice.
5. It is considered that students who pass or are exempted from the Final Examination of the R.I.B.A. might reasonably be placed within scale (*f*), and that those who pass or are exempted from the Intermediate Examination of the R.I.B.A. might reasonably be placed within scale (*g*), the figure of £120 in scale (*g*) being considered reasonable for a student of about 19 years of age with the equivalent qualifications.
6. The scale as regards Architectural Assistants is based on normal London conditions and normal working hours and may vary slightly with the locality.
7. The scale should apply irrespective of sex provided the duties, responsibilities and services rendered are identical.
8. It is expected that in most cases increments will be given.

Correspondence

A.B.S.

The following letter has been received by the Architects' Benevolent Society :—

Birmingham School of Architecture Past and Present Students' Association,
College of Art, Margaret Street,
Birmingham, 3
20.2.39

The Architects' Benevolent Society,
66 Portland Place, London, W.1.

DEAR SIR,—We have much pleasure in enclosing a cheque for £25 as a donation to the Architects' Benevolent Society, being the profits of the annual dance of this Association.

This is an action which we hope to repeat in future years.

We have not heard of other Schools or Students' Associations subscribing to the Society in this way, and it occurred to us that the publication of this letter in the R.I.B.A. JOURNAL might encourage them to make some effort on your behalf.

Yours faithfully,

P. RANDALL ARTHUR [*Student*], *Acting Hon. Sec.*

HOUSING IN PADDINGTON

2 Pentley Park, Welwyn Garden City,
19.2.39

To the Editor, JOURNAL R.I.B.A.

DEAR SIR,—I hope your publication in the JOURNAL of 6 February of the Memorandum by the Paddington Residents' Committee on the Clarendon Street Housing Scheme, almost without comment, does not mean that you accept the opinions expressed in it. That laymen should show such active interest in an architectural matter is of course very important and most encouraging to those who believe architects to have a useful place in society, but all that has been published about this controversy seems to me to miss the real point, which is the position and quality of the borough's architectural staff. It has apparently occurred to no one that these men may be capable of carrying out the work in question, if they are freed from the control of the borough engineer and allowed proper opportunity to exercise their function. The Memorandum definitely implies that they are inexperienced and unfit to be entrusted with such an undertaking, and calls for the employment of a private architect with "specialist experience of working-class housing."

What does this phrase mean? We all know that years of such "specialist experience" may have the opposite effect to that which the Paddington Residents' Committee desires; the personal qualities of the architect, apart from his experience, obviously have a vital bearing on the matter. We all know of private architects who have carried out good work of this kind; we also know of others, equally eminent, whose work is mediocre. On the other hand, some of the best housing has been done by official architects—and some of the worst.

There are at present six architects—not three as the Memorandum stated—in subordinate positions on the Council staff. There is no reason whatever why it should be assumed that none of these is qualified to handle work of this importance. It is possible for a man to survive even several years in official employment with his enthusiasm and imagination unimpaired. And comparative youth need not be regarded as a disadvantage. In private practice no one takes it amiss that younger men in their twenties or early thirties win important competitions and carry out the resulting jobs; recently Coventry, a city of 200,000 inhabitants, has not feared to appoint an architect of 31, with little local government experience, to control its architectural work. Yet because a man is already employed in a position subordinate to an engineer, it is apparently assumed that he is incompetent and not worth consideration.

I do not assert that anyone on the Paddington staff is necessarily the best man for this work, but I do say that the fullest enquiry should be made before it is assumed that the only alternative to the engineer is the private architect. The subordination of architects to engineers and their frustration by the conditions of official employment form one of the burning questions in the profession to-day. Surely it is the obvious duty of the R.I.B.A. to make proper investigation into this matter, which may well prove to be a test case, and to support its members already in the borough's service if such a course is shown to be justifiable. It is unhappily ominous to learn that its activity so far has been directed to ignoring them and encouraging the project of employing a private practitioner.

Yours faithfully,

R. D. MANNING [*L.*]

R.I.B.A. LIBRARY CATALOGUE

Mr. Hope Bagenal, A.A. Librarian, writes :

I must write to congratulate the librarians on Part II of their great work, the new R.I.B.A. Catalogue. I have delayed until I could read in it and examine the subject lists and follow some of the ingenious sign posts across the rich landscape of knowledge. A subject index gives one a bird's-eye view across this landscape : it shows which regions are cultivated and which have only a few flora : it shows arid borderlands between one shire well written up and another, and reveals here and there luxuriant undergrowths of pamphlets and special numbers. But no one who is not a librarian can know the industry and judgment necessary to the complete carrying out of such a task—the long minute labours, the anxious decisions and distinctions continuously to be made. It is one thing to decide on a good classification, another thing to expand it satisfactorily for a special library such as ours, and again quite another to carry it out to its logical end. Our R.I.B.A. Library is no doubt the best of architectural libraries, but this subject index, with its own index to classes, doubles its usefulness. There are the subject lists—under each class and sub-class all the material spread out : lists on Greek Polychromy, on Lightning Conductors, on Planning of Hospitals, what you will ; all that there is in the library on a given subject in book or pamphlet form and much in periodicals. Also this Part II is portable and well worth buying. It is the hope and object of every librarian engaged in the hard labour of cataloguing that it will increase the scope of his library. This has done so already. It is interesting and entertaining to look through the lists and learn what treasures lie hid on this subject and that. Schools, studios, offices, branch libraries ought to have a copy. Mr. Carter and Mr. Roberts and their helpers deserve that their new book be one of those unexpected best sellers. It is certain we all owe them our admiration and gratitude.

Obituaries

T. J. BYRNE, F.R.I.A.I. [*A.*]

It is with regret that we record the death on 27 January of Mr. T. J. Byrne, one of the best-known and most valued architects in Ireland. He was a Vice-President of the R.I.A.I., and was President of the Irish Architectural Association in 1923.

Mr. Byrne, who was 62, was articled to Mr. Edward Carter [*A.*], and in 1895 he entered the office of Mr. A. Scott in Dublin. After four years with Mr. Scott and a further period in Mr. Carter's office, he became an assistant architect to the L.C.C. During this time he had a great deal to do with housing, and in order to understand working-class needs he lived himself in one of the Rowton Houses then being put up by the L.C.C. This determination to master every side of the problems he was dealing with was characteristic. The experience he gained in this way was of great help when he was appointed, in 1901, Architect to the South Dublin Rural Council—a post he filled until 1919, when he was appointed chief housing architect to the Local Government Board. It was during this period that his ability for housing work became more and more manifest. In 1923 he was appointed Principal Architect to the Board of Public Works, a post which he filled till his death.

One of the most responsible undertakings during his period of office was the reconstruction of many of the most important Dublin buildings which had been damaged during the troubles, including the General Post Office, Four Courts and Custom House. All of these were completely restored and the interiors replanned. Mr. Byrne was associated with Sir Edwin Lutyens in developing the War Memorial at Island Bridge, and during the last few months he was engaged upon airports at Rhynanna, Baldonnel and Gormanstown.

Mr. Byrne was chairman and vice-president (1929-39) of the Academy of Christian Art, Ireland, of which he was a foundation member. He was an Extra-Mural Examiner in Architecture to the National University of Ireland. In 1932, when he was a member of the City Decorations Sub-committee on the occasion of the Eucharistic Congress, he was awarded a Gold Medal in recognition of his services.

Mr. Byrne travelled widely in Europe and was on several occasions a delegate at international conferences for town planning and public works. His loss is deeply felt by his fellow architects in Ireland.

REGINALD DANN, O.B.E., M.T.P.I. [*F.*]

Mr. Paul V. Mauger [*F.*] writes :—

As a friend of Reginald Dann, it is a privilege to write of his rare quality as a man, town planner and architect.

Though we were not in partnership, some recent collaboration between him and my firm has left memories of his great charm and high intellectual integrity. Dann was artist, humanist and technician, and this is, I suppose, to say he was in the full sense a good architect. It was not enough for him to design buildings that " worked," for he had always in mind the spiritual and material needs of the people who would see and use them. This seems to have been particularly true of his Indian churches and chapels, and it speaks of his wide sympathies that his Quakerism should have made him so eager to enrich the religious thought of other communities by creating such expressive buildings for them. A notable example of this is the chapel for the Women's Christian College, Madras (1924). Fourteen other ecclesiastical buildings followed, four of them with his friend Laurence Angus. It was characteristic of him that native Indian forms should find a place in his work rather than the more ornate Mogul types.

Another quality of his work was a concern for economy, and he would say that he derived great satisfaction by saving his clients' pockets—notably in his hospitals in India. He had a specialist's knowledge of this work, which included 500- and 700-bed Government hospitals, the Union Mission Hospital, Vellore (with Laurence Angus), and twenty-three others.

On his return home in 1937 he had done work which would for most people have taken a long life-time. He had made layout plans for many towns and villages in India (besides some earlier ones in England as the result of competitions, in seven of which he was placed first) he had controlled new development as Town Planning Director to Madras Presidency and designed public educational and domestic buildings of many kinds in his capacity of Government Architect.

His friends in India continued to ask him to do their work even after he retired from Madras, and he was most generous of his time whether the job was a labour of love or a paid commission. It is evident from correspondence and talks with his former clients how respected he was.

Among Indian buildings he had in hand in his " spare " time last year were a large chapel, a school, a Quaker Mission Hospital, and a clock tower. This, however, was not enough for his active spirit, and he became a Town Planning Inspector at the Ministry of Health. His balanced judgment and sense of fairness gave him the qualifications for his new work.

His courtesy and friendliness were so natural, and his professional skill so finely guided by his sincerity and thoroughness, that it is good to be able to write of him to fellow architects.

Mr. H. W. Peet, Editor of *The Friend* (The Quaker Weekly Journal), writes :—

Mr. Reginald Dann, O.B.E., M.T.P.I. [*F.*], who died at York on Saturday, 4 February, at the age of 56, was an architect and town planner who tried to preach his Christianity through his craft.

Born at Bletchingley, Surrey, son of Arthur Dann, a widely known Quaker of the last generation, he was educated at Ackworth School, Pontefract. During the War he was with the Friends' Ambulance Unit in France, and later worked there with the Friends' War Victims Relief Committee. His future wife, Miss Freda Southall, was also working with this committee, and they were married in 1918.

Soon after the War they went to India, where in 1921 Mr. Dann became Director of Town Planning to the Madras Government. Eleven years later he also became Consulting Architect to that Government. He was a Madras City Councillor and a member of the Madras University Board of Studies, while he rendered other social service on many bodies, including the committee of the Sanitary Welfare League and as a Director of the Y.M.C.A.

He and his wife were keen members of an International Fellowship which drew men and women of various races and faiths together, and their home was a centre of broad Christian fellowship and outlook.

Repelled by the imposition on India of some of the ecclesiastical designs and standards of the West, Mr. Dann in his spare

time gave much help to Christian organisations by his designs for churches and chapels breathing more of the true spirit of the East. He was responsible for a dozen of these, the first, and perhaps the chief, being the chapel of the Women's Christian College, Madras. This and a church in Hyderabad were illustrated in a recent book, *The Heritage of Beauty*, by Dr. Daniel Johnson Fleming, of New York, on the influence of native cultures on modern buildings in the East.

Mr. Dann returned with his wife to this country in 1937, and they had settled at Welwyn Garden City.

He became associated with the firm of Mauger & May, architects, and received an appointment from the Ministry of Health in connection with the hearing of appeals under the Town Planning Act. But he was only engaged in this work for a few months after his return to England, for he was increasingly in bad health and had more than once to spend periods in the Hospital for Tropical Diseases.

The funeral took place at the Friends' Burial Ground at Jordans, Buckinghamshire, on Wednesday afternoon, 8 February. Among the many present were his fellow Quaker architects Hubert Lidbetter, Paul Mauger and Eric Hayman. Tributes were paid to Reginald Dann for his beautiful spirit and for his constructive work, both as a craftsman and as a sincere Christian, and the way he had been able to express his spirit in so many of his designs.

Well may Chaucer's words be applied to him, "a verrey parfit gentle knight."

J. J. S. NAYLOR [*F.*]

We regret to record the death on 10 January of Mr. J. J. S. Naylor.

Mr. Naylor, who was born in 1878, was articled to Messrs. Jennings and Bucknell and later worked under Mr. Arthur Ashridge as Assistant District Surveyor for Marylebone and in the office of Mr. W. Henry White.

He began to practise in 1905. Among the buildings for which he was responsible are the Elizabeth Fulcher Nursing Home, Devonshire Street; the Alfred House Nursing Home, Portland Place; Warner House, Wardour Street; Noel House, Poland Street; Foord House, Finchley Road; Littlehill, Morecombe Lake.

Mr. Naylor specialised in party wall and dangerous structure work under the London Building Act. He was for some time a member of the Town Planning Institute and a Fellow of the Institute of Arbitrators.

Mr. Naylor was an active mason, a keen yachtsman and had a long connection, dating from 1908, with the Honourable Artillery Company.

The practice is being continued by Mr. A. Stanley Roberts [*L.*].

F. SIMPSON [*F.*]

We regret to record the death at the age of 86 of Mr. Frederick Simpson. Mr. Simpson was born in Wakefield and worked in—and for—the town all his life. He was educated at schools in Wakefield and Harrogate and was articled to Messrs. Thomas Garlick Andrews and Joseph Pepper at Bradford. He set up practice in 1873 and later entered into partnership with Mr. C. W. Richardson. Afterwards he practised as Simpson & Firth, and for the past eight years he was in partnership with Mr. C. H. Moxon, who was articled to him 25 years ago. Mr. Moxon is to continue the practice.

He was architect for the Wakefield Grammar School extensions; the Junior School and Science Block; the hospital and workhouse; besides many factories, hotels, breweries and residential houses.

Numerous large buildings in Wakefield were built by him. In 1877 Mr. Simpson was awarded second prize in the competition for the Wakefield Town Hall, which was won by Mr. T. E. Colcutt.

Mr. Simpson served for many years in the Wakefield Council and in 1900 was elected Mayor of the town. He was also a supporter of many local philanthropic institutions. Mr. Simpson was a Justice of the Peace and father of the Wakefield Bench, of which he was Chief Magistrate in 1900.

Dr. J. E. R. CONSTABLE

We announce with great regret the death at the age of 32, after a very brief illness, of Dr. J. E. R. Constable, Scientific Officer at the National Physical Laboratory. Dr. Constable's name is probably unfamiliar to the majority of architects, although he had contributed a number of articles to this journal and other architectural journals, but his work on acoustics at the National Physical Laboratory was of the utmost importance to the profession. The writer of this note had the privilege of coming into close contact with him over a period of years and an early respect for the man and his work increased continuously. Constable was a physicist capable of mastering the highest flights of pure physics, but possessing that rare and most valuable asset of being able to apply his theoretical science with the fullest effect to practical problems. His early training was that of a physicist; before joining the N.P.L. staff he worked at the Cavendish Laboratory under the late Lord Rutherford on problems of atomic structure. After taking up acoustical work at the N.P.L. he published several papers dealing with the scientific aspect of sound transmission in buildings and other subjects, but he also possessed the valuable asset of being able to apply the results of scientific investigations to practical problems.

There is little doubt that, in collaboration with his colleagues, he has contributed in a very short time at least as much to problems of sound transmission in buildings as any other worker in that field. The cessation of his share in this work will be keenly felt, not only by his immediate collaborators but by acousticians everywhere, and to no less extent by the architectural profession. It is welcome news to hear that, in association with his wife, he had just completed the manuscript of a book on sound transmission written especially for architects and engineers.

Although those of us who knew him feel his loss primarily as that of an always cheerful and always stimulating companion, this personal feeling is closely followed by a keen sense of the loss to this country and to the world of a man with a fine brain capable of contributing so much.

C. J. Morreau [*A.*]

ALEXANDER McGIBBON [*Ret. A.*]

The short notice of the death of Alexander McGibbon in the Journal for 6 February calls forth some memories. McGibbon was a very well-known figure in the architectural world of Glasgow and the West of Scotland (he may even have crossed the difficult bridge leading to the "wise men of the East"!) during the 'nineties. I see that he was some fourteen years my senior, but he was fully-fledged when I was a callow youngster. He was a familiar sight in Burnet's office when a competition was on—gaunt, bearded and spectacled, deep-voiced, humorous, with a rolling walk, a Homburg hat (Continental style, one of the first of these) and nearly always wearing an overcoat. He had an office

high up in the Central Chambers, at the busy corner overlooking the Central Station, and there his light could be seen into the early hours of the morning, when he was working on perspective drawings done for brother architects. Many a design was magically shown up by " the touch of the mighty McGibbon," as Burnet once said. On one sending-in day he was describing a design done by another firm—" ——'s has a dome : he wanted me to put a figure on it, so I told him it would be architecture struggling with the ratepayer." Nearly all of his perspectives were traced in pen and ink, freehand, from rough pencil drafts, and executed with astonishing freedom and precision, and with equally astonishing speed. His style was truly his own, though it had some resemblance to Herbert Railton's. Contemporary volumes of *Academy Architecture* show some excellent examples. He was a nice, kindly man, loved by everybody and always ready to help younger men, by many of whom he will not be forgotten.

THEODORE FYFE [*F.*]

R. A. LOVEITT [*A.*]

We regret to record the death on 21 December of Mr. Rowland Arthur Loveitt. He was born in 1880 and was trained in the office of Mr. Frederick Foster, of Coventry and Leamington. Mr. Loveitt began to practise in 1909, in Victoria Street, London, but gave it up for war service in 1914. From 1918 until his death he was chief architect to Messrs. Courtaulds, Ltd., Coventry.

ABRAHAM HART [*L.*]

The death took place on 29 December of Mr. Abraham Hart, at the age of 87. Mr. Hart was the son of a Cinque Ports pilot. He was first employed in London and later at a builder's office at Boston. He went to Wakefield as a young man, and, after service with a local architect, he began to practise on his own account in 1877. He remained there for the rest of his life. Among his buildings are the Wakefield Industrial Society's premises in Westgate and Suyter Street and the John Street Congregational Chapel and school. Mr. Hart was connected with many philanthropic bodies in Wakefield, and founded the Social Institute and Temperance Hall in Brook Street.

Notes

APPOINTMENT VACANT IN UGANDA

A temporary assistant is required in the Public Works Department, Entebbe, Uganda, East Africa, for detailing on the site of a large group building project, namely, a native training College, with Hostels, costing approximately £140,000, which has had to be commenced before the plans are completed.

The applicant should be unmarried, healthy and between 30 and 45 years of age, and must be a rapid and neat draughtsman, thoroughly conversant with building construction, and reinforced concrete, but need not be a designer in the æsthetic sense.

Free quarters in temporary buildings will be provided, also free medical and dental attention. A first-class passage out and back would be provided.

The salary would be from £480 to £720 p.a., according to experience and ability.

Mr. C. T. Mitchell, Architect to the Uganda P.W.D., states that he has in mind some young man whose services are temporarily redundant and who would be glad to avail himself of a few months' experience in another country. It is, however, possible that the work would last for a couple of years.

THE NEW ZEALAND INSTITUTE OF ARCHITECTS GOLD MEDAL

The New Zealand Institute of Architects Gold Medal and Diploma is awarded annually for a building of exceptional merit erected within the area of the New Zealand Institute of Architects. The award is made by the R.I.B.A. London Architecture Bronze Medal Jury, to whom the drawings and photographs of the buildings nominated are submitted.

The award for the year 1938 has been made in favour of the Public Library, Whangarei, designed by Messrs. A. P. Morgan [*A.*] and Mr. H. L. Massey [*A.*], of Auckland, New Zealand.

THE ECCLESIASTICAL COMMISSIONERS' ARCHITECT

The Ecclesiastical Commissioners have appointed Mr. Herbert Passmore [*F.*] as their official architect. Mr. Passmore will take over his duties on 1 May next.

ALDERMAN CULPIN'S PORTRAIT AT COUNTY HALL

On Tuesday, 21February, the presentation of the portrait, painted by Mr. T. C. Dugdale, A.R.A., of the Right Hon. the Chairman of the London County Council (Mr. Ewart G. Culpin, P.P.T.P.I., J.P. [*F.*]) took place in the Conference Hall at the Coutny Hall.

NOTES FROM THE MINUTES OF THE COUNCIL

6 FEBRUARY 1939

THE ROYAL GOLD MEDAL

Mr. Percy Thomas (Past-President) was formally elected as Royal Gold Medallist 1939.

SPECIAL COMMITTEE ON ARCHITECTURAL EDUCATION

The Board reported that they proposed to set up a Special Committee on Architectural Education to consider the present state of architectural education and to make recommendations.

SUB-STANDARD CINEMATOGRAPH FILMS

The following resolution of the Public Relations Committee was approved and it was agreed to convey its terms to the Sub-Standard Cinematograph Association :—

> " The Public Relations Committee of the R.I.B.A. having considered the actions being taken by the Sub-Standard Cinematograph Association and having themselves an interest in the growing use of Sub-Standard films for educational purposes in the architectural profession, building and allied trades, declare their approval of the actions being taken to prevent the introduction of new regulations or to ensure that such new regulations may be so framed as not to restrict the production or showing of non-inflammable safety base films."

R.I.B.A. Architecture Bronze Medals: Manchester Society of Architects

The award of the Jury in favour of Swinton and Pendlebury Town Hall, designed by Mr. Percy Thomas (Past-President) and Mr. Ernest Prestwich [*F.*], was formally approved by the Council.

Scale of Annual Salaries for Architects

On the recommendation of the Official Architects Committee and the Salaried Members Committee it was decided to publish in the *Kalendar* and an early issue of the Journal the Scale of Annual Salaries for Architects approved by the Council in June 1937.

Appointments

Representative on the Court of the University of Liverpool

Mr. Harold A. Dod [*F.*], President of the Liverpool Architectural Society.

Architects Registration Council of the United Kingdom

Mr. Joseph Addison, M.C. [*F.*].
Mr. Percival C. Blow [*A.*].
Mr. T. A. Darcy Braddell [*F.*].
Mr. H. Chalton Bradshaw, C.B.E. [*F.*].
Professor L. B. Budden [*F.*].
Mr. John Dower [*A.*].
Mr. A. G. Henderson [*F.*].
Mr. A. B. Knapp-Fisher [*F.*].
Mr. Hubert Lidbetter [*F.*].
Mr. H. P. G. Maule, D.S.O., M.C. [*F.*].
Mr. Anthony Minoprio [*A.*].
Mr. A. H. Moberly [*F.*].
Mr. Thos. E. Scott [*F.*].
Mr. Sydney Tatchell [*F.*].
Mr. Geoffrey C. Wilson [*F.*].

Admission Committee of the Architects Registration Council of the United Kingdom

Mr. H. Chalton Bradshaw, C.B.E. [*F.*].
Mr. J. D. Hossack, O.B.E. [*F.*].
Mr. H. G. Spencely [*A.*].
Mr. Geoffrey C. Wilson [*F.*].

Officers of the Board of Architectural Education for 1939-1940

Mr. Hubert Lidbetter: Chairman.
Mr. A. B. Knapp-Fisher (Chairman of the Examinations Committee)
Professor R. A. Cordingley (Chairman of the Schools Committee)
Mr. Joseph Addison (Chairman of the Prizes and Scholarships Committee)
} Vice-Chairmen.
Mr. C. Anthony Minoprio: Hon. Secretary.

The R.I.B.A. members of the Board and the various Committees of the Board were also appointed.

R.I.B.A. Prize Juries

The Banister Fletcher Essay Prize Jury

Mrs. M. N. Robinson and Mr. F. E. Green, in place of Mr. Anthony Minoprio and Mr. S. C. Ramsey.

The Soane Medallion Jury

Mr. Oswald P. Milne, in place of Mr. Anthony Minoprio.

British Standards Institution

Timber Industry Committee

Mr. A. H. Barnes [*F.*] and Mr. G. N. Kent [*L.*].

Cement, Concrete and Mortar Industry Committee

Mr. A. H. Barnes [*F.*] and Mr. Walter Goodesmith [*A.*].

Standardisation of Domestic Electrical Refrigerators Committee

Mr. Walter Goodesmith [*A.*].

Technical Committee to consider the Preparation of standard requirements for the provision in buildings during construction for Ducts for service pipes for water, gas and electricity

Mr. R. J. Angel [*F.*], Mr. H. Lewis Curtis [*A.*] and Mr. Colin J. Dixon [*A.*].

Mr. A. H. Barnes was appointed as an additional representative on the following Technical Committees of the British Standards Institution:—

B/10 Standard Definitions and Tests for Fire Resistance and Inconductibility.
B/19 Unit Weights of Building Materials.
B/24 Timber Specifications.
B/45 Concrete and Brickwork in Building Construction.

Joint Sub-Committee of the Practice, Science and Town Planning, Housing and Slum Clearance Committees on the Ministry of Health Model Byelaws.

Mr. A. H. Barnes [*F.*], in place of Mr. R. J. Angel [*F.*] as one of the representatives of the Science Committee.

Professor S. D. Adshead [*F.*], Mr. Stanley Hamp [*F.*] and Mr. Basil R. Ward [*A.*] to represent the Town Planning, Housing and Slum Clearance Committee.

Air Raid Precautions Committee

Mr. Walter Goodesmith [*A.*] and a representative of the A.A.S.T.A.

Salaried Members Committee

Mr. S. E. T. Cusdin [*A.*] to represent the Junior Members Committee.

R.I.B.A. Examiners, 1939

The Examiners for the year ending 31 December 1939 were appointed on the recommendation of the Board of Architectural Education.

The Fellowship

The Council, by a unanimous vote, elected the following architect to the Fellowship under the powers defined in the Supplemental Charter of 1925:—

Erich Mendelsohn.

Membership

The following members were elected:—

As Fellows	7
As Associates	26
As Licentiates	13

Election 6 March 1939

Applications for membership were approved as follows:—

As Fellows	25	applications
As Associates	92	,,
As Licentiates	9	,,

Reinstatements

The following ex-members were reinstated:—

As Fellow: William Walter Scott-Moncrieff.
As Associates: Philip Evans Palmer.
John Frederick Malcolm Watts.
As Licentiate: William Houlker.

Resignations

The following resignations were accepted with regret:—

Frank Jamieson Forster [*A.*].
Arthur Douglas Barron [*L.*].
Charles Ernest Sadler [*L.*].
Ernest Edward Douglas Smith [*L.*].
James Ellwood [*Ret. L.*].

Transfer to the Retired Members Class

The following members were transferred to the Retired Members' Class:—

William Henry Adams [*F.*].
Raymond Bush [*F.*].
Frederick Clark [*F.*].
Charles Cressey [*F.*].
John Bruce Merson [*F.*].
Arthur Henry Ough [*F.*].
James Augustus Souttar [*F.*].
Edwin Summerhayes [*F.*].
Sidney Walter Bensted [*A.*].
Albert Edward Brooker [*A.*].
Reginald Percy Chamberlain [*A.*].
Frank John Toop [*A.*].
Frederick George Beaumont [*L.*].
Louis Alfred Blangy [*L.*].
Merwanji Framji [*L.*].
Septimus Charles Hanson [*L.*].
James Caldwell Prestwich [*L.*].
Charles Shirt Righton [*L.*].

ALLIED SOCIETIES' ACTIVITIES AND SCHOOL NOTES

Since the last report of Allied Societies' activities was published we have received notices of a good variety of meetings. The **Royal Institute of the Architects of Ireland** held a general meeting on 2 February with Mr. J. J. Robinson, the President, in the chair. Before the proceedings opened tributes were paid to the memory of Mr. Thomas J. Byrne [*A.*], of whom a memoir appears in the current obituary column. The business of the meeting was concerned with the preliminary work done in promoting the establishment of a series of qualifying examinations in Town Planning and a School of Town Planning in Ireland; preparation for the forthcoming Centenary Celebrations of the Institute in June; and announcement of elections.

On 10 February there was a meeting of the **Birmingham and Five Counties A.A.**, when Mr. C. J. Morreau [*A*] lectured on "The Prevention of Noise in Buildings." He described the problems of insulation as they affected the architect, and concluded that though better sound insulation than is often provided can be obtained without great difficulty or expense, there is a limit to the degree of insulation which can be secured by minor modifications of current building methods. Even if due attention has been given to planning and to noise suppression, this limiting degree of insulation may still not be sufficient when dealing, say, with hospitals or blocks of flats. For better insulation greater discontinuity is required in buildings. Results quoted in the Building Research Board's last annual report show that remarkable insulation can be obtained between two rooms if each is a self-contained unit supported on resilient blocks but having no rigid connection of any sort with its neighbour.

Mr. P. J. Waldram [*L.*] gave a lecture on "Rights of Light, Legal and Communal," to the **West Essex Chapter** of the **Essex, Cambs. and Herts Society** on 31 January. Mr. Waldram described the conditions of light demanded by people for work, the "standard of inadequacy, the foundation of the whole of the modern technique of measuring, predetermining and representing daylight illumination," and finally he described methods o measurement and the legal and communal rights of light.

Under the auspices of the **South Wales Institute of Architects** (Central Branch) and the Institute of Builders, Mr. J. H. Forshaw [*F.*] (Chief Architect to the Miners' Welfare Committee), lectured on "The Architectural Work of the Miners' Welfare Committee" in Cardiff, on Wednesday, 1 February. Mr. Forshaw, who illustrated his lecture with interesting lantern slides, first dealt generally with the work of the Miners' Welfare Fund, and then dealt in some detail with the provision of pit-head baths, institutes, sports pavilions and swimming baths; with the general question of the provision and layout of recreational facilities; and with the question of landscape disfigurement in mining areas. The chairman was Mr. C. P. Howells, M.I.O.B.

SCHOOL NOTES

On Friday, 17 February, Mr. John Gloag [*Hon. A.*] read a paper to the architectural students of Liverpool University on "Architecture as a Vehicle for Propaganda." He referred to the fact that architects were regaining their rightful place in the scheme of things largely owing to the need for their services in war.

Nearly every form of creative work is strongly tainted by political propaganda, he suggested, and added that much of the opposition to the modern movement was an expression of deep inarticulate fear from suspicion that a novel and disruptive way of thinking was creeping into building. Mr. Gloag described in some detail the present state of Germany and England and remarked that it was fantastic to think that the same things could happen in England, but he did not add that that is just what they were saying in Germany about their own country during the Weimar Republic. He urged the modern movement to come off revolution and to use propaganda just to help architecture. His last words were "'Building certainly ought to have the attribute of Eternal,' said Sir Christopher Wren. Political propaganda is as transitory as the wind which it resembles."

STUDENTS AND PROBATIONERS

ELECTION OF STUDENTS R.I.B.A.

The following were elected as Students R.I.B.A. at the meeting of the Council held on 6 February 1939.

Altham, George Bernard, *Newcastle, Staffs.* Baxter, Kenneth Martin, *Atherton, Lancs.* Bishop, Harold Charles, *Slough.* Bouquet, David Giles, *Eastbourne.* Bowman, Alexander William, *London.* Cheeseman, Edwin John, *Wallington.* Cubitt, James William Archibald, *Camberley.* Dawes, Harry Louis, *Boscombe.* Eyre, Reginald, *Heage, Derbyshire.* Ginnell, Philip, *Dublin.* Gould, Roy, *Clacton-on-Sea.* Hamilton, Horace James Dick, *Glasgow.* Hopkins, Ivor Llewellyn Bowman, *Aberdeen.* Kirkham, John Kenneth, *London.* Kitchen, Clifford Alan, *London.* McVeigh, William Cleland, *Belfast.* Martin, William Alexander, *Birmingham.* Matthews, Albert Edward, *East Croydon.* Maxwell, John Maitland, *London.* Melland, Guy Seymour, *Caterham.* Reid, Antony Grey, *Gerrard's Cross.* Smith, Albert Edwin, *Ilford.* Stiff, James Alfred Herbert, *Wembley.* Vincent, James Leonard Schofield, *Leicester.* Wallis, Charles James, *London.* Wilkinson, John, *Manchester.* Wilson, Harold Edward, *London.* Wilson (Miss) Margaret Joan, *Stretford, Lancs.*

R.I.B.A. PROBATIONERS

The following were elected as Probationers of the Royal Institute during the month of January 1939:—

Armstrong, James Ronald, *London.* Auton, Leonard, *West Hartlepool.* Baalham, Leslie Charlesworth, *Ilford.* Barnes, Alfred Stanley, *Liverpool.* Bennett, Kenneth William, *Bournemouth.* Bishop, Harold Charles, *Slough.* Bond, Frederick Arnold, *St. Annes-on-Sea.* Brown, Arthur Osmond, *Horley.* Burton, Keith, *Easingwold, Yorkshire.* Cheetham, James Harold, *Warrington.* Clayton, Kenneth Walker, *Darlington.* Corless, Richard Bolton, *Lancaster.* Dent, Onslow, *Darlington.* Duck, William Reginald, *London.* Evenden, John Ernest, *Twickenham.* Fisher, John, *Lancaster.* Franklin, Ronald John, *London.* Gillman, Gordon, *Northwood, Middlesex.* Ginnell, Philip, *Dublin.* Goorney, Jack, *Salford.* Green, Leonard John, *Salisbury.* Grisdale, Keith James, *Leeds.* Haile, Norman Watson, *Barrow-in-Furness.* Harris, Derrick Nigel Osborne, *Harrow, Middlesex.* Hayward, John Kenneth, *Bournemouth.* Hewett, Julian Belgrave, *Woking.* Howard, Basil Adrian Phillips, *Teddington.* Howles, Leslie Alfred, *Birmingham.* Jackson, John Patrick James, *Bromley, Kent.* Johnson, Joseph Edwin, *Sunderland.* Knight, Hubert Clifton, *Elstree, Herts.* Larkin, Thomas Alexander, *Bournemouth.* Lasham. Humphrey John, *Newbury.* Leaker, Dudley Roberts, *Swansea.* Macdonald, John George, *Belfast.* Mackrory, James, *Worthing.* Manton, Harold Elwin, *Bournemouth.* Marlow, Ralph, *Suva, Fiji Islands.* Martin, Richard Edwin, *Hexham-on-Tyne.* Matthews, Vernon Reginald, *Plymouth.* Murgatroyd, Harry Ian, *Southsea.* Murray, Anthony William, *Walsall.* Newton, Frederick Cleland, *London.* Oliver, Joseph, *Barnard Castle, Co. Durham.* Olley, Jack, *Mansfield.* Penman, James, *Edinburgh.* Pugh, Morris, *Aberystwyth.* Richards, Olive, *Swansea.* Riley, Gordon Herbert, *Weybridge.* Sanderson, Kenneth Edmund, *Sheffield.* Spiller, Kenneth Morrish, *Sherborne.* Smith, Paul Douglas, *South Shields.* Smith, Stanley Herbert, *Woodford Green.* Smith, Stanley Owen, *Burton-on-Trent.* Stuart, William Livingstone, *Perth.* Taylor, Robert Scott, *London.* Taylor, Sidney, *Wigan.* Thorne, Peter Lewis, *Southampton.* Tory, Edmund Charlie, *London.* Turner, Robert Edward, *London.* Waddington, Basil Andrews, *Burnley.* Walker, Colin, *Leeds.* Walters, William Joseph, *Llanelly.* Ward, Eric Francis Henry, *Maidstone.* Whitehorn, Donald Perryer, *Inverness.* Whyman, Peter Harold, *Wilmslow.* Wotherspoon, Hugh Strickland, *Chesterfield.*

Notices

MUSICAL EVENING, 20 MARCH

A Concert arranged by the R.I.B.A. Music Group will be held at the R.I.B.A. on Monday, 20 March, at 8.30 p.m. The programme will be as follows :—

Mrs. Elizabeth Best (soprano) will sing songs by Grieg, Schubert and Brahms.

Mr. Ailwyn Best will sing Liszt's " Three Sonnets of Petrarch " for tenor voice and piano.

Mr. and Mrs. Best will also sing four duets by Schumann : the accompanist will be Mr. Frederic Allt.

Piano solos by Brahms will be played by Miss Alice Ashley.

The Music Group is holding its Annual General Meeting on 15 March at 5.30 p.m. at the R.I.B.A. Anyone interested will be welcome.

INFORMAL GENERAL MEETING, WEDNESDAY, 15 MARCH 1939, AT 6.30 P.M.

The Third Informal General Meeting of the Session will be held on *Wednesday, 15 March 1939*, at 6.30 p.m. (NOT on Tuesday, 14 March, as printed in the current *Kalendar*).

The subject chosen for discussion will be

" THE EFFECTS OF SPECIALISATION IN ARCHITECTURAL PRACTICE."

Mr. J. Murray Easton [*F.*] will be in the chair.

The discussion will be opened by

Mr. T. P. Bennett [*F.*],

Mr. E. A. A. Rowse [*A.*],

Mr. H. T. Cadbury-Brown [*A.*], and

Mr. Basil R. Ward [*A.*].

Other well-known members of the profession have been approached with a view to contributing to the discussion, and it is hoped they will be present at the meeting.

Members and students are reminded of the informal nature of the meetings. No reporters are present and those present are expected to express their views as freely as they wish.

Light refreshments will be served from 5.45 p.m.

EXHIBITION ON " ROAD ARCHITECTURE : THE NEED FOR A PLAN " 1 TO 30 MARCH 1939

The exhibition entitled " Road Architecture : The Need for a Plan " will remain open at the R.I.B.A. until Thursday, 30 March, on weekdays from 10 a.m. to 8 p.m., Saturdays, 10 a.m. to 5 p.m.

In conjunction with the exhibition a new documentary film, " Roads Across Britain," will be shown on most days at 3 p.m., 4.30 p.m., 6.30 p.m. and 7.15 p.m.

BRITISH ARCHITECTS CONFERENCE, DUBLIN, 21-24 JUNE 1939

The Annual Conference this year of the Royal Institute of British Architects and its Allied and Associated Societies will be held in conjunction with the Centenary Celebration of the Royal Institute of the Architects of Ireland and will take place at Dublin from 21 to 24 June 1939.

The Royal Institute of the Architects of Ireland have in hand the preparation of a most attractive programme and particulars will be issued in due course.

All members and students of the R.I.B.A., and all members and students of the Architectural Association and the Allied Societies, are cordially invited to attend the conference.

ROYAL INCORPORATION OF ARCHITECTS IN SCOTLAND ANNUAL CONVENTION 1939

The Annual Convention of the Royal Incorporation of Architects in Scotland will be held within the area of the Edinburgh Architectural Association on Friday and Saturday, 2 and 3 June 1939, at Peebles.

BUILDING SURVEYING EXAMINATIONS

The R.I.B.A. Statutory Examination qualifying for candidature as District Surveyor in London and the R.I.B.A. Examination qualifying for candidature as Building Surveyor under Local Authorities will be held at the R.I.B.A. on 3, 4 and 5 May 1939. Applications for admission to the examinations must be received not later than 3 April 1939.

PROFESSIONAL ADVERTISING

The attention of the Practice Committee has been drawn to the fact that the publishers of certain journals are approaching architects for details of their professional activities, which the publishers propose to embody in the editorial columns of their journals. In the case of one particular firm of publishers, several members forwarded to the Institute the proposed article as drafted by the editor and sent to the architects for any additions or amendments the architects desire. In each case the wording of the articles is identical, with the exception of the names and addresses of the firms of architects to whom they were sent.

The Committee desire to warn members generally against this undesirable form of publicity. The acceptance by members of invitations of this nature from firms of publishers is, in the opinion of the Committee, directly contrary to the Code of Professional Practice and tantamount to advertising.

REGISTRATION OF BUSINESS NAMES

The Practice Committee desire to call the attention of members to the fact that it is necessary for a firm of architects to register the name of a firm under the Registration of Business Names Act 1916 unless the name of the firm indicates the names of all the partners in the firm.

For instance, if the partners of Messrs. Brown and Jones are George Brown and John Jones it is not necessary for the name to be registered, but if the name of the firm is Brown & Partners it is necessary.

Again, if the partners in the firm of Smith & Smith are John Smith, George Smith and Robert Smith, the name of the firm would have to be registered.

THE USE OF TITLES BY MEMBERS OF THE ROYAL INSTITUTE

In view of the passing of the Architects Registration Act 1938, members whose names are on the Statutory Register are advised to make use simply of the title " Chartered Architect " after the R.I.B.A. affix. The description " Registered Architect " is no longer necessary.

Members who are qualified for registration and have not already done so are reminded of the importance of applying for such registration without delay. Full particulars will be sent on application to the Secretary R.I.B.A.

LICENTIATES AND THE FELLOWSHIP

By a resolution of the Council passed on 4 April 1938, on and after 1 January 1939 all candidates whose work is

approved will be required to sit for the examination, which will be the design portion of the Special Final Examination, and no candidates will be exempted from the examination.

NOTE.—The above resolution will not affect Licentiates of over 60 years of age applying under Section IV, Clause 4 (c) (ii) of the Supplemental Charter of 1925.

ASSOCIATES AND THE FELLOWSHIP

Associates who are eligible and desirous of transferring to the Fellowship are reminded that if they wish to take advantage of the election to take place on 19 June 1939 they should send the necessary nomination forms to the Secretary R.I.B.A. not later than Saturday, 15 April 1939.

THE RECEPTION OF NEW MEMBERS AT GENERAL MEETINGS

The procedure for the introduction and reception of new members at General Meetings is now as follows. New members will be asked to notify the Secretary beforehand of the date of the General Meeting at which they desire to be introduced and a printed postcard will be sent to each newly elected member for this purpose. They will be asked to take their seats on arrival in a special row of seats reserved and marked for them. At the beginning of the meeting, on the invitation being given to present themselves for formal admission, each new member will be led up to the Chairman by one supporter, and the Chairman will formally admit him to membership.

The introduction and reception of new members will take place at any of the forthcoming Ordinary General Meetings of the Royal Institute with the *exception of the meeting on the following date* :—

3 April 1939 (Presentation of Royal Gold Medal).

OVERSEAS APPOINTMENTS

When members are contemplating applying for appointments overseas they are recommended to communicate with the Secretary R.I.B.A., who will supply them with any available information respecting conditions of employment, cost of living, climatic conditions, etc.

Competitions

The Council and Competitions Committee wish to remind members and members of Allied Societies that it is their duty to refuse to take part in competitions unless the conditions are in conformity with the R.I.B.A. Regulations for the Conduct of Architectural Competitions and have been approved by the Institute.

While, in the case of small limited private competitions, modifications of the R.I.B.A. Regulations may be approved it is the duty of members who are asked to take part in a limited competition to notify the Secretary of the R.I.B.A. immediately, submitting particulars of the competition. This requirement now forms part of the Code of Professional Practice in which it is ruled that a formal invitation to two or more architects to prepare designs in competition for the same project is deemed a limited competition.

AUCKLAND, NEW ZEALAND : NEW CATHEDRAL

The General Trust Board of the Diocese of Auckland invite members of the New Zealand Institute of Architects resident in New Zealand or overseas to submit in competition designs for a new Cathedral.

Assessor : Sir Giles Gilbert Scott, R.A. [*F.*].
Premiums : £1,000, £400, £200 and £100.
Last day for submitting designs : 15 November 1939.
Last day for questions : 31 May 1939.

Conditions of the competition may be obtained on application to (*a*) The General Trust Board, P.O. Box 652, Auckland, New Zealand, or (*b*) The Secretary R.I.B.A., 66 Portland Place, London, W.1. Deposit £1 1s.

BLACKPOOL : FYLDE WATER BOARD NEW OFFICES

The Fylde Water Board invite architects practising in and having a professional address in the county of Lancashire to submit in competition designs for new Offices to be erected on a site in Park Road, Blackpool.

Assessor : Professor A. C. Dickie [*A.*].
Premiums : £300, £200 and £100.
Last day for submitting designs : 31 May 1939.
Last day for questions : 25 March 1939.

Conditions of the competition may be obtained on application to the Fylde Water Board, Sefton Street, Blackpool, Lancs. Deposit £1 1s.

CONSETT, CO. DURHAM : NEW COUNCIL OFFICES

The Consett Urban District Council invite Chartered and/or Registered Architects of British nationality to submit in competition designs for new Council Offices to be erected on a site in Market Square.

Assessor : Mr. R. Norman MacKellar [*F.*].
Premiums : £150, £100 and £75.
Last day for submitting designs : 15 June 1939.
Last day for questions : 4 March 1939

Conditions of the competition may be obtained on application to Mr. T. W. Bell, Clerk to the Urban District Council, Council Offices, Consett, Co. Durham. Deposit £1 1s.

EDINBURGH : NEW EXHIBITION HALL

The Lord Provost, Magistrates and Council of the City of Edinburgh invite architects in association with consulting engineers, both resident in Great Britain, to submit in competition designs for an Exhibition Hall, to be erected on the site of the present Waverley Market, Princes Street, Edinburgh.

Assessor : Mr. Thomas S. Tait [*F.*].
Premiums : 500 guineas, 300 guineas and 200 guineas.
Last day for submitting designs : 31 August 1939.
Last day for questions : 15 February 1939.

Conditions and instructions to competitors may be obtained on application to The Town Clerk, City Chambers, Edinburgh, 1. Deposit £2 2s.

EDINBURGH : NEW PRIMARY SCHOOL

The Lord Provost, Magistrates and Council of the City of Edinburgh invite architects resident or practising in Edinburgh to submit in competition designs for a new Primary School to be erected on a site at Tanfield.

Assessor : Mr. J. D. Cairns [*F.*].
Premiums : 100 guineas and 50 guineas.
Last day for submitting designs : 23 May 1939.
Last day for questions : 18 March 1939.

Conditions of the competition may be obtained on application to the Town Clerk, City Chambers, Edinburgh, 1. Deposit : £1 1s.

HUTTON, NEAR PRESTON, LANCS: NEW POLICE HEADQUARTERS

The Lancashire Standing Joint Committee for Police and other purposes invite Chartered and/or Registered architects to submit in competition designs for a new General Police Headquarters and Training School to be erected at Hutton, near Preston.

Assessor: Sir Percy Worthington, Litt.D., F.S.A. [*F.*].
Premiums: £500, £400 and £300.
Last day for submitting designs: 1 May 1939.
Last day for questions: 28 January 1939.

LAGOS, NIGERIA: NEW SUPREME COURT HOUSE

The Government of Nigeria invite architects of British nationality and resident in Great Britain and Africa who are members of the R.I.B.A. or of its Allied Societies to submit in competition designs for new Supreme Courts in Lagos, Nigeria.

Assessor: Mr. A. F. B. Anderson [*F.*].
Premiums: £500, £300 and £200.
Last day for submitting designs: 30 June 1939.
Last day for questions: 14 February 1939.

Conditions of the competition may be obtained on application to The Crown Agents for the Colonies, 4 Millbank, Westminster, London, S.W.1. Deposit £1 1s.

MARGATE: NEW CIVIC CENTRE

The Corporation of the Borough of Margate invite architects of British nationality who are members of the R.I.B.A. or its Allied Societies to submit in competition designs for a new Civic Centre to be erected on a site overlooking Hartsdown Park, Margate.

Assessor: Mr. A. F. B. Anderson [*F.*].
Premiums: £500, £300 and £200.
Last day for submitting designs: 31 August 1939.
Last day for questions: 31 March, 1939.

Conditions of the competition may be obtained on application to the Town Clerk, 40 Grosvenor Place, Margate. Deposit £1 1s.

SLOUGH: NEW HOSPITAL

The Slough Hospital Committee intend to invite not more than 10 architects to submit designs in a limited competition for a new hospital. Each competitor will be paid the sum of £30. Architects desirous of competing should send in their names, stating experience and qualifications to the Assessors, Messrs. Adams, Holden and Pearson [*FF.*], 26 Torrington Square, London, W.C.1.

FORTHCOMING COMPETITIONS

Other competitions which it is proposed to hold, and the conditions for which are not yet available, are as follows:—

BRIGHOUSE: NEW MUNICIPAL BUILDINGS
Assessor: Mr. James R. Adamson [*F.*].

EDMONTON: NEW TOWN HALL BUILDINGS
Assessor: Mr. E. Berry Webber [*A.*].

HARROW: NEW INFECTIOUS DISEASES HOSPITAL
Assessor: Mr. E. Stanley Hall [*F.*]

OLDHAM: ELECTRICITY OFFICES AND DEPARTMENTAL BUILDINGS
Assessor: Professor R. A. Cordingley [*F.*].

WREXHAM: NEW TOWN HALL
Assessor: Mr. Herbert J. Rowse [*F.*].

COMPETITION RESULT

SHREWSBURY: NEW SENIOR SCHOOL

1. Mr. J. R. Leathart [*F.*] (London).
2. Messrs. Clifford Hollis [*A.*] and F. J. Amott [*A.*] (London).
3. Mr. Ian Calder [*A.*] (London).

MEMBERS' COLUMN

Owing to limitation of space, notices in this column are restricted to changes of address, partnerships vacant or wanted, practices for sale or wanted, office accommodation, and appointments vacant. Members are reminded that a column in the Advertisement Section of the Journal is reserved for the advertisements of members seeking appointments in architects' offices. No charge is made for such insertions and the privilege is confined to members who are definitely unemployed.

PARTNERSHIP OR PRACTICE WANTED

YOUNG Architect of wide experience wishes to buy a suitable partnership or practice.—Reply Box 2019, c/o Secretary R.I.B.A.

PARTNERSHIP OR AMALGAMATION OF PRACTICES WANTED

ASSOCIATE with West End practice would consider partnership with another having prospects and capital. Alternatively amalgamating with another established architect or firm.—Apply Box 9239, c/o Secretary R.I.B.A.

NEW APPOINTMENT

MR. CEDRIC M. BOND [*A.*] has been appointed principal architectural assistant to the Borough of Bexley and has terminated his appointment with the Finchley Borough Council.

DISSOLUTION OF PARTNERSHIP

MR. HERBERT PASSMORE, having been appointed Official Architect to the Ecclesiastical Commission, will sever his connection with the firm of Messrs. Caroe & Passmore on 1 May 1939. His official address will continue to be 3 Great College Street, Westminster, S.W.1. Mr. Alban D. R. Caroe and Mr. A. P. Robinson will continue the private practice at the same address under the title of Messrs. Caroe & Passmore, but will have no official connection with the Ecclesiastical Commission.

ASSISTANT ARCHITECT REQUIRED

ASSISTANT architect required by the Ecclesiastical Commissioners. Applicants, whose age should not exceed 37 years, should send particulars as to qualifications, etc., to Box 2329, c/o Secretary R.I.B.A.

ARTICLED PUPIL WANTED

A VACANCY has occurred for an Articled Pupil to a well-known West End Architect and Surveyor with a varied practice. Apply Box 1329, c/o Secretary R.I.B.A.

OFFICE ACCOMMODATION TO LET

TO LET, in original half-timbered portion of Staple Inn (recently reconstructed), two rooms with separate entrance; excellent light; every convenience; moderate rent.—Apply Box 1229, c/o Secretary R.I.B.A.

NEAR Marble Arch, good offices to let in residential neighbourhood; very central position, reasonable rentals inclusive of lighting and cleaning. Apply Welbeck 9188.

CHANGE OF ADDRESS

MR. B. R. NICOL [*L.*] is changing his address to "Sunnydene," Deepdene Gardens, Dorking, Surrey, from 25 March 1939.

MESSRS. VINE & VINE, [*AA.*] have changed their address to 7 Southampton Place, Bloomsbury Square, W.C.1. Tel. Holborn 6517.

MINUTES IX

SESSION 1938-1939

At the Seventh General Meeting of the Session 1938-1939, held on Monday, 20 February 1939, at 8 p.m., Mr. H. S. Goodhart-Rendel, President, in the chair.

The meeting was attended by about 230 members and guests.

The Minutes of the Sixth General Meeting held on Monday, 6 February 1939, were taken as read, confirmed and signed as correct.

The Hon. Secretary announced the decease of :—

Detmar Jellings Blow, elected Fellow 1906. Mr. Blow was the Pugin Student for 1892.
Reginald Dann, elected Licentiate 1933, Fellow 1934.
George Elkington, elected Associate 1881, Fellow 1889. Mr. Elkington was the R.I.B.A. Donaldson Medallist for 1870-1871.
Oliver Essex, elected Associate 1883, Fellow 1892.
George Bruce Scotland, elected Associate 1923.
Percy Gordon White, elected Associate 1920.
Thomas Exley-Fisher, elected Licentiate 1911.

And it was Resolved that the regrets of the Institute for their loss be entered on the Minutes and that a message of sympathy and condolence be conveyed to their relatives.

The following members attending for the first time since their election were formally admitted by the President :—

Fellows

Colin Anderson Lucas David Stokes

Associates

Leslie Blease E. D. P. Salaman
C. R. Kallenbach Arnold Schneider
S. P. Maycock Wallace F. Smith
A. W. Wylde-Brown

Licentiate

Robert J. Cole

Mr. John N. Summerson, B.A. (Arch.) Lond. [*A.*], having read a Paper on "The Great Landowner's Contribution to the Architecture of London," a discussion ensued, and on the motion of Sir Stephen Tallents, K.C.M.G., C.B., C.B.E., seconded by Mr. Robert Byron, a vote of thanks was passed to Mr. Summerson by acclamation and was briefly responded to.

The proceedings closed at 9.50 p.m.

Architects' and Surveyors' Approved Society

ARCHITECTS' ASSISTANTS' INSURANCE FOR THE NATIONAL HEALTH AND PENSIONS ACTS

Architects' Assistants are advised to apply for the prospectus of the Architects' and Surveyors' Approved Society, which may be obtained from the Secretary of the Society, 113 High Holborn, London, W.C.1.

The Society deals with questions of insurability for the National Health and Pensions Acts (for England) under which, in general, those employed at remuneration not exceeding £250 per annum are compulsorily insurable.

In addition to the usual sickness, disablement and maternity benefits, the Society makes grants towards the cost of dental or optical treatment (including provision of spectacles).

No membership fee is payable beyond the normal Health and Pensions Insurance contribution.

The R.I.B.A. has representatives on the Committee of Management, and insured Assistants joining the Society can rely on prompt and sympathetic settlement of claims.

Architects' Benevolent Society

66 PORTLAND PLACE, W.1

FOUNDED 1850

The object of the Society is to afford assistance to architects, architects' assistants, and their widows and children by means of grants and pensions.

Subscriptions and donations of any amount are urgently needed. An annual subscriber of £1 1s. is entitled to recommend annually two applicants for relief.

A.B.S. INSURANCE DEPARTMENT

THE ARCHITECTS' SPECIAL MOTOR CAR INSURANCE AT LLOYD'S

In conjunction with a firm of Lloyd's Insurance Brokers the Architects' Benevolent Society's Insurance Committee have devised a Special Motor Car Policy for Architects. This policy and the special advantages to be gained from it are available only to members of the Royal Institute of British Architects and its Allied and Associated Societies.

Special features include :

1. *Agreed values.* In the event of a total destruction or loss, insured value is agreed as the replacement value.
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11 h.p. Morris, valued at £150	12 5 0
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(The rates shown do not apply to cars garaged in London and Glasgow and Lancashire manufacturing towns ; rates for these areas will be quoted on application.)

All enquiries with regard to the Special Motor Car Policy for Architects should be sent to the Secretary, A.B.S. Insurance Department, 66 Portland Place, W.1.

It is desired to point out that the opinions of writers of articles and letters which appear in the R.I.B.A. JOURNAL must be taken as the individual opinions of their authors and not as representative expressions of the Institute.

Members sending remittances by postal order for subscriptions of Institute publications are warned of the necessity of complying with Post Office Regulations with regard to this method of payment. Postal orders should be made payable to the Secretary R.I.B.A. and crossed.

Members wishing to contribute notices or correspondence must send them addressed to the Editor not later than the Tuesday prior to the date of publication.

Back numbers of the JOURNAL can be obtained at the price of 1s. 9d., including postage throughout the world. For orders of more than six copies discounts are given. Orders must be prepaid.

R.I.B.A. JOURNAL

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